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THE

# AMERICAN VIOLINIST.



Correct position for the violin, taken from the celebrated method of LOUIS SPOHR.

BOSTON:  
HENRY TOLMAN AND CO.,  
291 WASHINGTON STREET.



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A  
**COMPLETE SYSTEM**

FOR THE

**VIOLIN.**

BY

**J. F. HANKS,**

PROFESSOR OF MUSIC.

WITH A SUPPLEMENT, CONTAINING, ENTIRE, THE CELEBRATED TREATISE ON  
THE VIOLIN, BY JACOB AUGUSTUS OTTO

**BOSTON:**  
**PUBLISHED BY HENRY TOLMAN & CO.,**

(SUCCESSORS TO GEO. P. REED & CO., AND NATHAN RICHARDSON.)

**No. 291 Washington Street.**



## DICTIONARY OF MUSICAL TERMS IN COMMON USE.

- Adagio*; very slow.  
*Affettuoso*; affectionate.  
*Allegro*; joyful quick.  
*Amoroso*; expressing love.  
*Andante*; like steps in walking.  
*Arco*; or *col arco*; the bow.  
*Bis*; twice.  
*Calando*; to decrease, (*Morendo*.)  
*Cantabile*; in singing style.  
*Coda*; an extra passage at the close.  
*Con*; with; *con spirito*, with spirit.  
*Da Capo*; the head or beginning.  
*Delicato*; soft and delicate.  
*Dolce*; sweet.  
*Doloroso*; sorrowful.  
*Fine*; the end.  
*Forte*; *f*; loud, strong.  
*Fortissimo*; *ff*; very loud.  
*Forzando*, or *fz*; to strike suddenly and diminish rapidly—>  
*Grazioso*; graceful.  
*Gusto*, or *con gusto*; in an elegant and finished style.  
*Largo*; very slow, soft and expressive.  
*Larghetto*; not so slow and soft as *Largo*.  
*Legato*, in a smooth, connected manner.  
*Leggiero*; lightly, easily, swiftly.  
*Lento*; slow and gentle, same as *Adagio*.  
*Loco*; in place. After a shift, use the hand as before.
- Mezzo*; *m*; medium, between.  
*Molto*; very quick, very much as *Allegro molto*.  
*Morendo*; to die away, (*Calando*.)  
*Mosso*; animated.  
*Pianissimo*; *pp*; very soft.  
*Piano*; *p*; soft.  
*Pizzicato*; *pizz.*; to play with the fingers and thumb, instead of the bow.  
*Ponticello*; the violin bridge.  
*Presto*; very quick.  
*Primo*; the first, (*Violino Primo*.)  
*Piu*; more. (As, *Piu mosso*, more animated.)  
*Quartetto*; a composition in four parts.  
*Risolto*; in a resolute manner.  
*Scherzando*; in a playful manner.  
*Secondo*; second.  
*Segno*; *♯* denoting a repeat.  
*Solo*; alone.  
*Sordina*; a mute, for the violin.  
*Sostenuto*; (see *Legato*.)  
*Spiritoso*; } with spirit and animation.  
*Con spirito*; }  
*Staccato*; short and distinct.  
*Subito*; quickly. (*Volti subito*, turn over quickly.)  
*Tema*; a theme, or subject.  
*Vivace*; quick, brisk, light.

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## INTRODUCTION.

I HAVE often experienced great inconvenience, in teaching pupils on the violin, by being obliged to *write out* the various exercises which were suitable to the taste and ability of young performers. This work is intended to save much labor of that description, and to supply important deficiencies in other books.

The greater portion of violin instruction books which have come under my examination are exceedingly meagre in the rudiments, as well as tasteless and vulgar in their selections of music for beginners and amateur performers. The "System by Baillot, Rode, and Kreutzer," adopted by the Paris Conservatory of Music; and "Spohr's Violin School," are too voluminous, intricate, and expensive, for popular use. If a gentleman decide to become a professional violinist, he will, of course, possess study, and master *them*; but the majority of those who take up the violin, only intend to play for their own gratification and that of a limited circle of friends, and therefore do not need such books. They cannot, ordinarily, spend the time, and appropriate the labor, necessary to benefit by such elaborate systems. But they *do need* and *ought to be able to obtain* a work exactly suited to their wants; to supply which, is the great object of this treatise.

So far as it progresses, it is scientific, thorough, and in correct style. It will not be guilty of contributing to a *false*, or *vulgar* taste. It will give no wrong directions, and encourage no bad habits, in the first instructions to the pupil; but will inculcate the true principles of violin playing, so that if he pursue his studies still farther, he will have nothing to unlearn.

The lessons and exercises of this work are derived from various sources, to which credit is invariably given, if the author be known. The originals are marked H. Many of the airs, or themes are composed by others, but the harmony and arrangement are added by me.

This system is dedicated to my own pupils, specially, and, generally, to all who have commenced, or are about to commence the study of the violin; believing it will prove eminently useful in promoting the object they have so much at heart, that of becoming agreeable and tasteful performers on that instrument.

J. F. HANKS.

### SYSTEM, &c.

THE violin justly ranks as the "king of instruments." It is capable of a very great variety of expression, and is the most perfect model for the tones of the female voice. This instrument is very simple, in its form and mechanism; and this simplicity makes it more difficult than almost any other. A pianoforte, when in perfect tune, gives six octaves of correct sounds, by touching the keys; but the violin produces only four sounds, unless the fingers are used to shorten the strings, wholly under the direction of the *ear* of the performer. The same, or an analogous difference exists in favor of many other instruments,

over the violin, making them comparatively easy to play. No one, therefore, can reasonably anticipate success in violin playing, except he have a tolerably correct ear, to decide, infallibly when his tones are right, and when imperfect.

### HOLDING THE VIOLIN.

MANY persons hold the violin against the breast, under the lapel of the coat. This puts it out of the power of the player to control his instrument, or to change his hand from the first position. The most approved form of holding the violin is, to place it on the left collar bone, and keep it stationary, by the chin on the left side of the tail piece, supported by the left hand. The violin must be nearly horizontal. The fingers must be placed over the strings, ready to fall upon them when requisite. The arm should be easy and natural in its position, with the point of the elbow nearly under the middle of the instrument.

### HOLDING THE BOW.

"THE bow is held with all the fingers of the right hand. The thumb is bent with the point against the bow-stick, close to the nut, and opposite the middle finger. The third and fourth fingers are placed loosely on the stick, and the points of the four fingers are joined, without leaving any vacant space," except when the hand approaches the bridge, when the little finger extends itself back, to counterpoise the point of the bow. The hair of the bow must touch the thumb.

Great care must be taken that the motion of the right arm, in the use of the bow, be confined to the elbow and wrist; all that part of the arm above the elbow should be allowed as little motion as possible. If you keep the elbow joint stiff, and compel the whole arm to move, in drawing the bow, it will present the spectacle of a "*fiddler's elbow*," which, for gracefulness sake, you ought to avoid. Moreover, using the arm in this restrained manner, communicates a shaking to the whole body, which gives one the appearance of having the St. Vitus' dance which is anything but a musical disease. There must, of necessity, however, be a motion in the shoulder, when the hand advances near the bridge, but at no other time.

The bow ought to be drawn parallel to the bridge, and within one inch of it, on the fourth string, and a little nearer, in proportion to the weight of the strings; on the E string the bow ought to come within half an inch, to bring out the best tone.

A kind of harmonic flute tone is produced by passing the bow swiftly and lightly, on the strings, over the end of the finger board, three or four inches from the bridge. Another, sometimes used in overtures, called "*sul ponticello*," or "over the bridge," is done by the same manœuvre, as near the bridge as possible.

The hair of the bow should always be loosened by unscrewing, whenever you have done using it.





ON THE STAFF.

The first of the series of articles on the staff, which were published in the first number of the American Volunteer, has been received by the editor of the American Volunteer.

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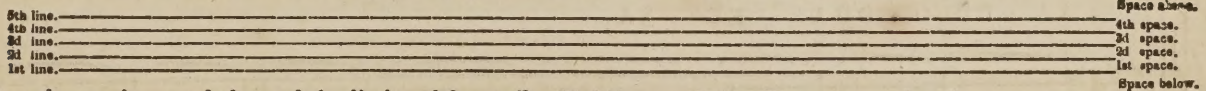
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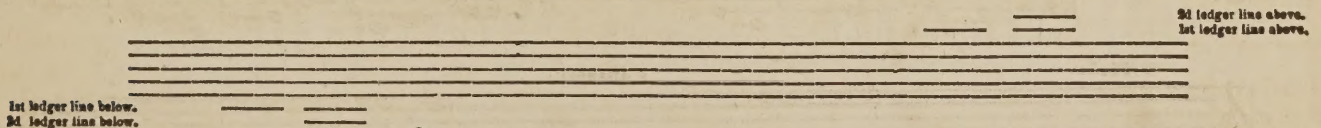


## OF THE STAFF.

The staff consists of five lines and four spaces, upon which music and musical characters are written.






When the music extends beyond the limits of the staff, *added lines*, or *ledger lines* are employed.

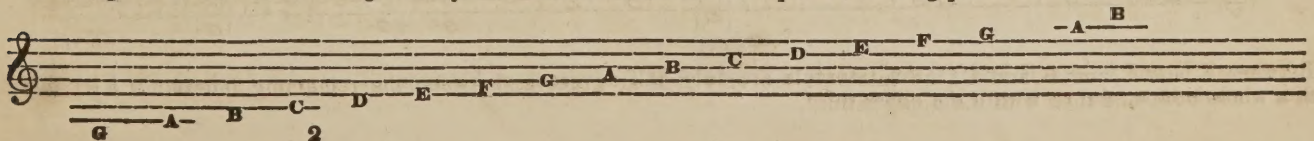


1st ledger line below.

2d ledger line below.

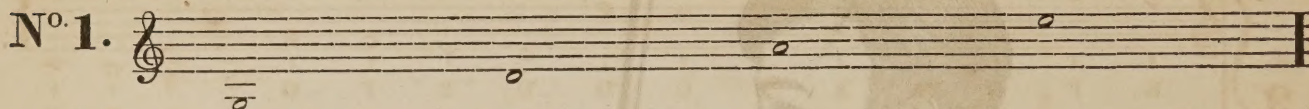
There are two Clefs; the G Clef,  and the F Clef, : Music for the violin is uniformly written on the G Clef. The F Clef denotes base, and is used both  for instrumental and vocal music.

The degrees of the staff are designated by the first seven letters of the alphabet, G being placed on the second line.

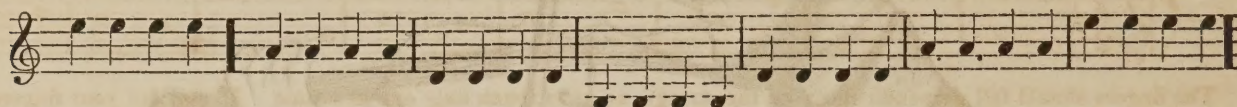




The following represents the open strings of the violin. To (or pipe,) to give A, in the second space; then tune D exactly, tune the violin, you must have some standard, (a tuning fork [a fifth below A; G, a fifth below D; and E, a fifth above A.



Exercise for the bow, on the open strings.

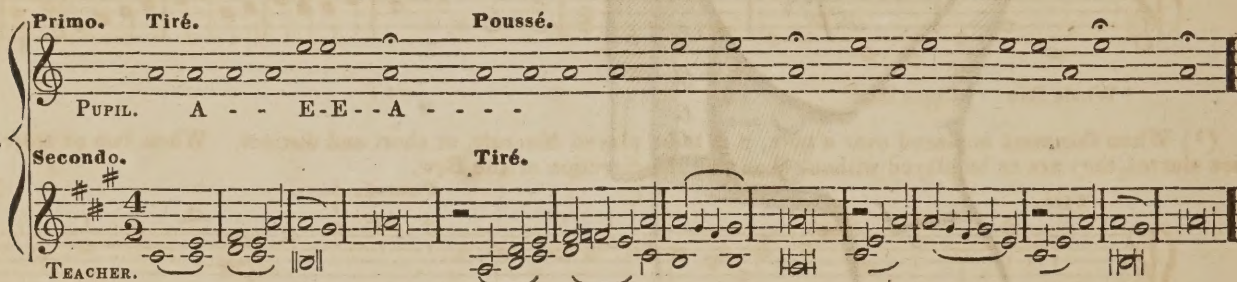


Draw the bow from one end to the other, backward and forward, one bow to each note. In this exercise, the weight of the bow, with very little pressure of the fore-finger, will be sufficient. Be careful to avoid a *rough, scraping, handsaw noise*, which is so disagreeable in *vulgar fiddlers*; but try to produce a *sweet and charming tone*, such as you always admire in the most *celebrated violinists*. Considerable practice will be requisite; but by perseverance, your labor will be abundantly rewarded.

Drawing the bow, is called "*down bow*," or *tiré*." Pushing the bow is called "*up bow*," or *poussé*.

After practising the above slowly, the bow may be divided, and one half, one third, one quarter, and one eighth of it be taken, and the same exercises played proportionally quicker; always using that division next the point, i. e., the upper half, third, fourth, and eighth. In these bowings, the motion of the right arm must be principally in the wrist.

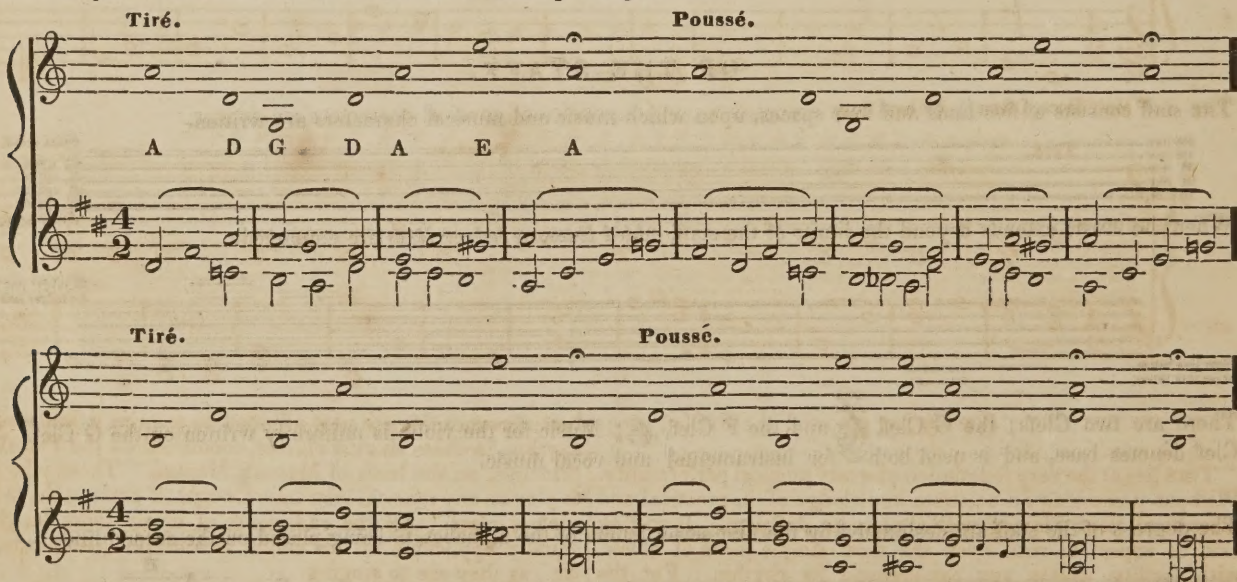
The following, from Spohr, are valuable exercises to make the pupil acquainted with the letters on the violin, and to practise the bowing on the open strings, in another form. The *secondo* is for the teacher, until the pupil has learned something about *double stops*.

2. 

Primo. Tiré. Poussé.  
PUPIL. A - - E-E - - A - - - -

Secondo. Tiré.  
TEACHER.

Where the pause ^ occurs, draw the bow slower, and prolong the note.



Tiré. Poussé.  
A D G D A E A

Tiré. Poussé.

Between E and F, and B and C, the intervals are only half as great as between the remaining letters. I lay this with a whole bow, and then with the upper third.



# THE AMERICAN VIOLINIST.

3. **Tiré.**

E F G A A B C D D E F G G A B C

The fingers should fall perpendicularly on the strings, so as to touch only one at a time. If you lay your fingers flat, you will never be able to produce clear, full tones.

## SCALE ON C, OR NATURAL SCALE.

4. **Tiré. 4th String. 3d. 2d. 1st.**

\*W.B. 0 1 2 3 D E F G A B C D E F G A B †U.T.

G A B C

\* Whole Bow. † Upper third.

(!) When this mark is placed over a note, it is to be played *Staccato*, or short and distinct. When two or more notes are slurred, they are to be played without changing the direction of the Bow.

5. **Tiré. Poussé.**

\*H.B.L. W.B. †S.B. W.B. S.B.

\* Half Bow, lower. † Short bow

**Tiré. Poussé.**

## OF TIME.








TIME lies at the very foundation of every musical performance. Without possessing an accurate knowledge of it, practical and theoretical, your playing will always be deficient. It will be vain to expect to read, even the most simple piece of music, with facility, unless you comprehend its rhythm. For the want of proper instructions, and careful attention to this part of the science, at the very commencement of their studies, the talents of thousands have been lost to themselves and to the community. Many, by obtaining only a superficial knowledge of time, have groped, all their lives, in fog and darkness. The

best opportunities are now afforded to acquire a knowledge of rhythm, in those singing classes, conducted on the Pestalozzian principle, on the basis of Mason's Manual. Those who intend to play on any musical instrument, ought, if practicable, to attend such a class. All the rudiments of music there taught, are equally applicable to the violin, violoncello, piano-forte, flute, &c., as they are to singing.

Be entreated, then, not to skim over any of the elementary parts of the subject because they now appear dry and uninteresting; but comprehend all, as you progress, and each succeeding step will be more easy, and more productive of mental enjoyment.



The length of the sounds is indicated by the form of the characters called *notes*

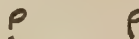
Whole note . . . . .		or Semibreve.
Half note . . . . .		" Minim.
Quarter note . . . . .		" Crotchet
Eighth note . . . . .		" Quaver.
Sixteenth note . . . . .		" Semiquaver.
Thirty-second note . . . . .		" Demi-semiquaver.
Sixty-fourth note . . . . .		" Hemi-demi-semiquaver

These names being wholly arbitrary, ought to be abandoned for those which indicate the relative value of one to another

The following table exhibits the relative value of notes.

 The double note, as long as two whole notes, is sometimes used

One whole note  is equal to

Two 

Four 




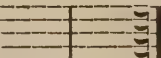
Eight 

Sixteen 

Thirty-two 








Sixty-four 

Each of these notes has a sign of silence, corresponding in the amount of time given to it. These marks are called *rests*

							Single Bar.	Double Bar.
							Measure.	Measure.
Whole rest.	Half.	Quarter.	Eighth.	Sixteenth.	32d.	64th.		

All the varieties of time are marked by figures; at the commencement of the piece. The upper figure tells you *how many*, and the lower *what kind* of notes in a measure. Thus  $\frac{2}{2}$ , indicates that two half notes fill a measure.  $\frac{4}{4}$ , that four quarter notes fill a measure, and so on. The upper figure also shows the number of beats in a measure.

The following are in common use:—

$\frac{2}{2}$ 	$\frac{2}{4}$ 	$\frac{4}{2}$ 	$\frac{4}{4}$ 	$\frac{3}{4}$ 	$\frac{3}{8}$ 	$\frac{6}{8}$ 
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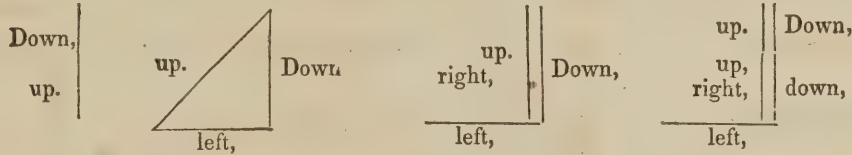
In old books,  $\frac{3}{2}$  is represented by this arbitrary character,  $\text{C}$ , and  $\frac{4}{2}$ , by this,  $\text{C}$ , &c. But figures, expressing to the eye the real idea of the time, are now universally adopted, instead of unmeaning arbitrary signs.

After acquiring a knowledge of the proportion of the various notes and rests, and the different varieties of measure indicated by figures, the pupil must learn to beat time. The hand or bow may be used. All those kinds of time which have 2 for the upper figure, are called *double time*, and have two beats in a measure, one *down* and one *up*. All whose upper figure is 3, are called *triple time*, and have three beats to a measure;

*down, left, up*. 4 being the upper figure, the time is quadruple, and has four beats; *down, left, right, up*. In sextuple time, the superior figure is 6, but the beats are only two in a measure, as in double time, except the movement be very slow, then six beats are necessary; *down, down, left, right, up, up*.

Double and triple time are accented on the first part of the measure; quadruple on the first and third; and sextuple on the first and fourth parts of the measure; the first accent being the strongest.

The following diagrams represent the mode of beating the different kinds of time:—



The motion of beating should be made rapidly, and every motion should have a rest equal to itself. These two constitute a beat.

When playing, however, your hands being employed, you will be obliged to use the foot, in beating. Be particular not to make any noise with it; for it not only mars the performance when friends are present, but has a peculiarly uncouth effect on your own appearance. You know how often you have been disgusted with the violent and outrageous stamping of persons who *saw* on *fiddles* without mercy. Take warning then, and do not acquire a habit so vulgar and unmusical. Let the motion of the foot be small and silent.

or descending. The order of these sounds is uniform; and, in the major scale, is as follows:—

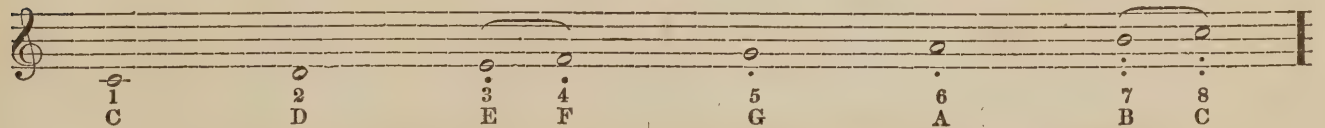
The interval from 1 to 2 is a tone ;
" " " 2 to 3 is a tone ;
" " " 3 to 4 is a half tone ;
" " " 4 to 5 is a tone ;
" " " 5 to 6 is a tone ;
" " " 6 to 7 is a tone ;
" " " 7 to 8 is a half tone.

When the 8th is added, the whole is called an *octave*.

The scale may be illustrated thus: the notes slurred together contain an interval of one half a tone; the rest contain a tone.

### OF THE SCALE.

The scale, (or ladder,) is formed of seven sounds, ascending



The scale may be extended, by adding another like the above, in ascending, when eight of this will become one of that which rises higher. Likewise, when the addition is made below, one of this becomes eight of that which follows it descending. Thus notes are furnished to the extreme compass of any instrument or voice.

Before the pupil begins to play any exercise in time, he ought to be able to comprehend the rhythm, and beat the time correctly with the hand; after which he may play and beat with his foot, and count with his voice:—d stands for *down*; u, for *up*.

6. French Air.

Tiré. d. u. Poussé.

Middle of the Bow.

\* D. C.

\* DA CAPO, the head. End with the head, or beginning.



E is to be taken with the 4th finger.

7. *Slow.* 4  
Air  
BY ROSSINI.

*Tiré.* 1 2 3 4 1 2  
These figures refer to the time.

*Poussé on the rest.* 3 4 1 2 3 4

A DOT (.) placed at the right hand of a note adds half its length to its value. A DOUBLE DOT (..) adds three quarters.

Tiré. . . H.

8

d. l. u.

d. l. u.

**Tiré.** **H.**

The musical score consists of two staves. The first staff is in 4/4 time and begins with a treble clef and a large '9' in the margin. It contains a melody with lyrics 'd. l. r. u. d. l. r. u.' and a final measure with a sharp sign. The second staff continues the melody without lyrics.

10

*Tiré.*

H.



**11.**  
Bouncing  
Billows.

Two staves of music in 2/4 time. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef with a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, creating a bouncy melody. The piece ends with a double bar line and a repeat sign.

D. C.

The scale is changed from place to place on the staff, or transposed. Before you have an example of this, it is necessary that you understand the use of the three following characters.

A sharp (#) raises a note before which it is placed half a tone higher than the natural sound of that note.

A flat (b) depresses a note half a tone.

A natural (n) restores a note to its former or natural sound.

Flats or sharps placed at the beginning of a tune are called

the signature, and effect the degrees of the staff, just as they do notes when used accidentally.

Double sharps (X) and double flats (bb) sometimes occur. They elevate or depress the note a whole tone instead of half a tone.

We now commence a scale on G. It will be found necessary to sharp F, to preserve the established order of intervals. This sharp we place at the commencement of the staff, and it raises the letter F throughout, half a tone.

**12.**

Scale in G.

Two staves of music in 2/4 time. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef with a key signature of one sharp (F#). The music is a scale starting on G, moving up and then down. Fingering numbers are written below the notes: 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 2 1 7 6 5 4 3 2 1.

**13.**  
Days of Absence.  
ROUSSEAU.

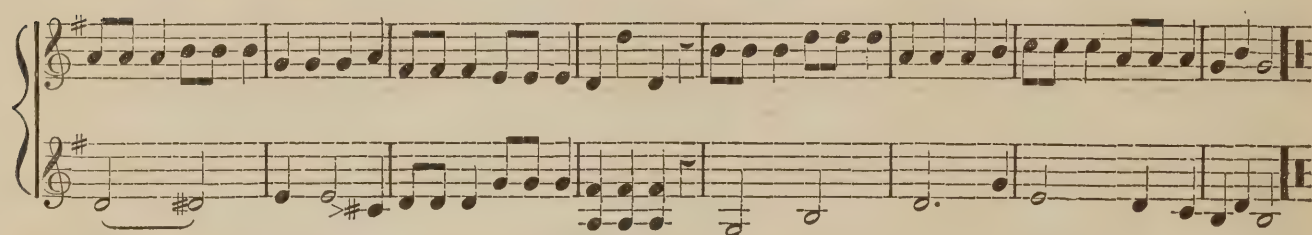
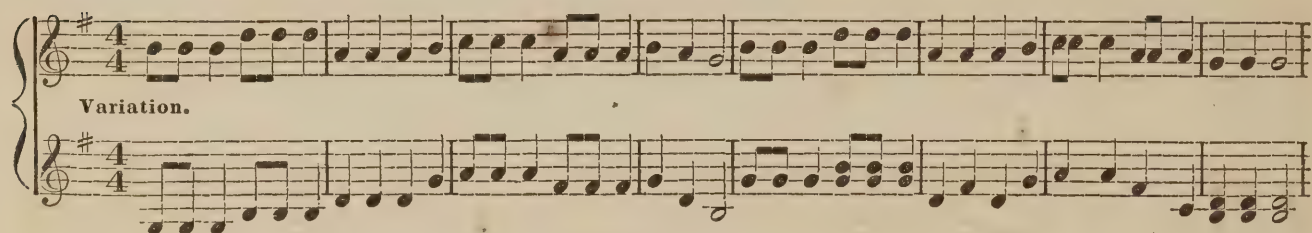
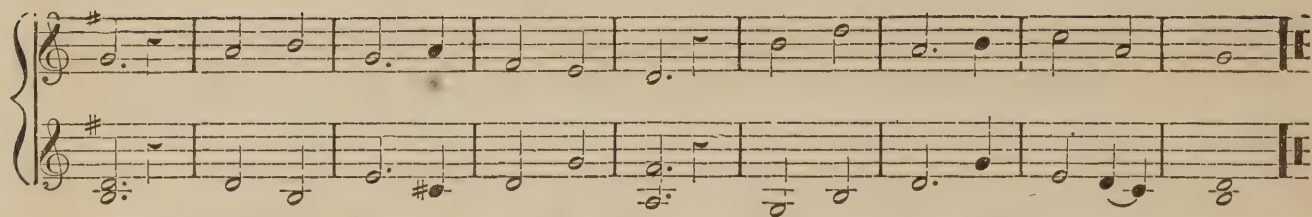
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D. C.

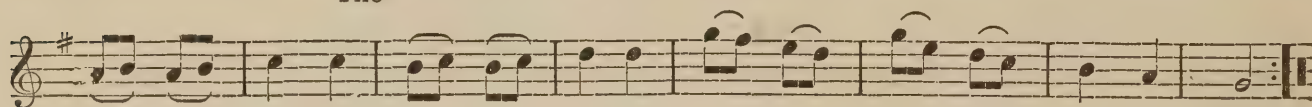
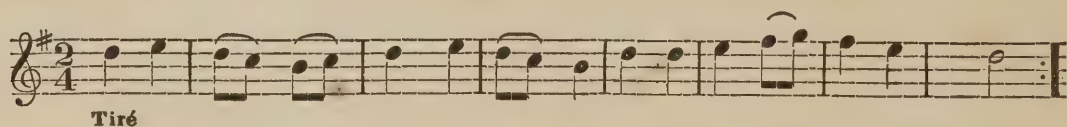
**14.**  
German Hymn.  
FLEYEL.

Two staves of music in 2/2 time. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef with a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, creating a bouncy melody. The piece ends with a double bar line and a repeat sign.





### 15. Sicilian Hymn,

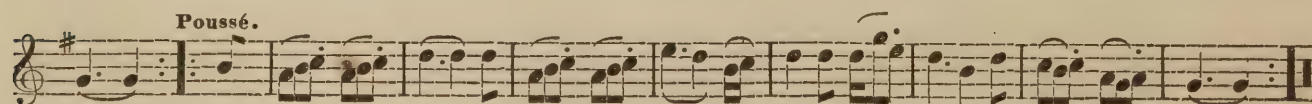
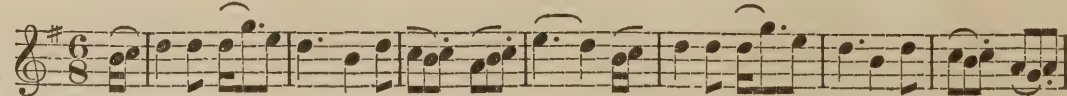


### 16. Life let us Cherish.



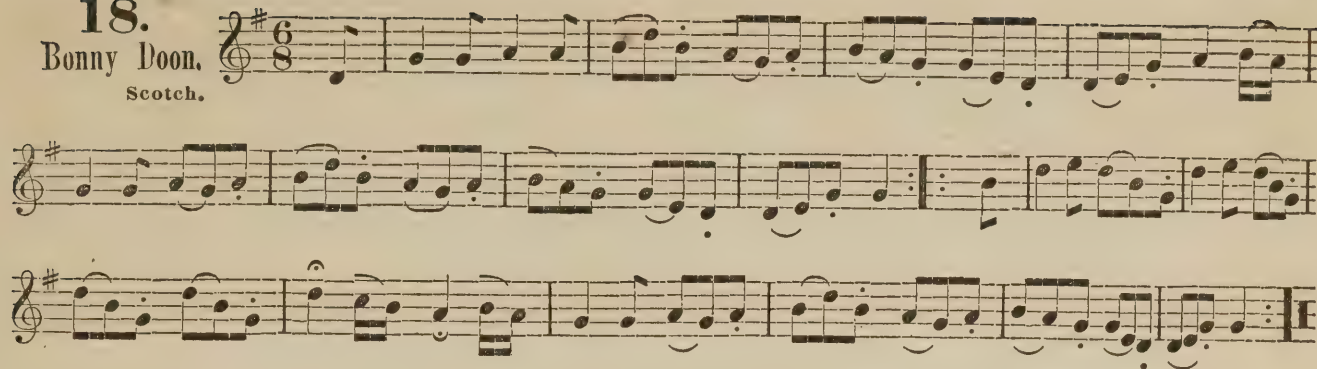
Slow.

### 17. Blue Eyed Mary.





18.

Bonny Doon.  
Scotch.

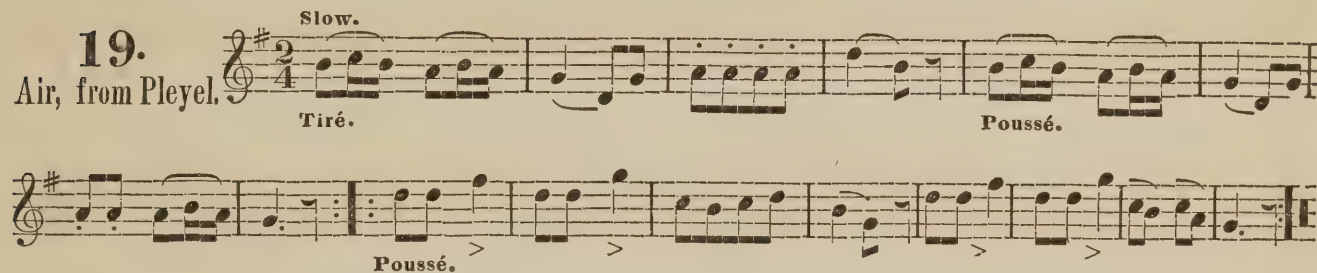
19.

Air, from Pleyel.

Slow.

Tiré.

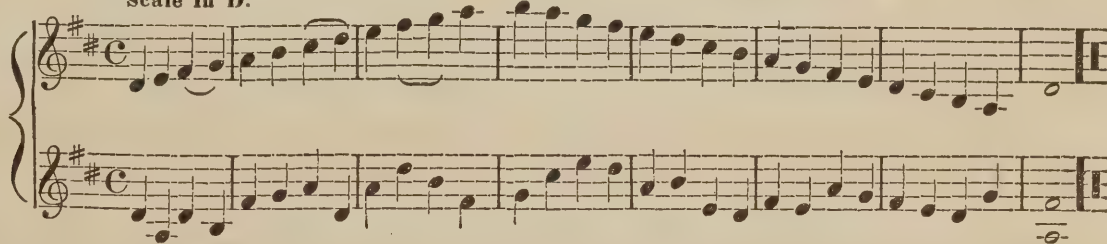
Poussé.



The Key of D Major has two sharps in the signature, F and C. Notes on these letters must be played half a tone higher than natural.

Scale in D.

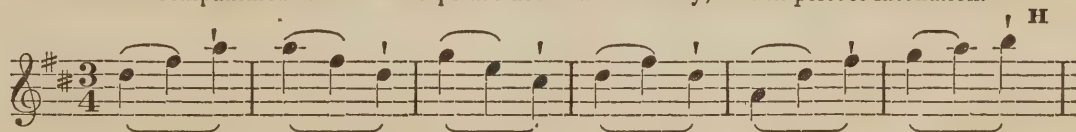
20.



Practice both the scale and its accompaniment until the stops are made with facility, and in perfect intonation.

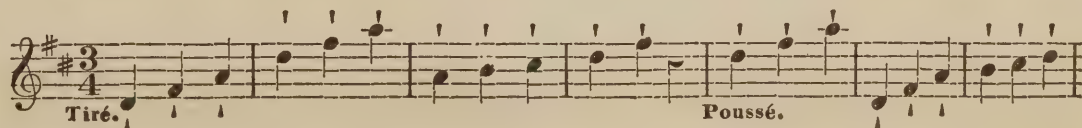
21.

Waltz.



22.

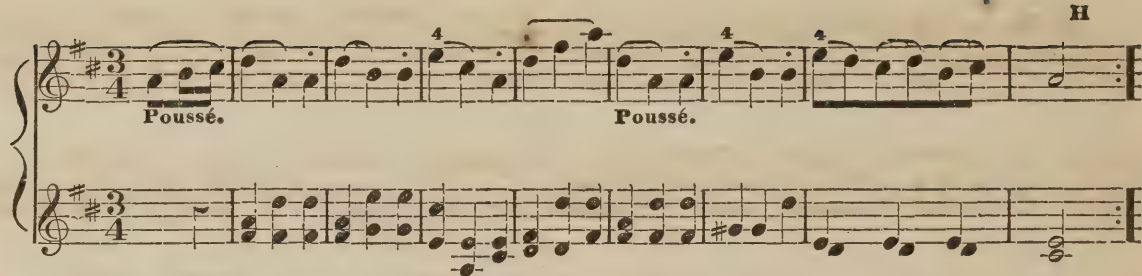
Waltz.



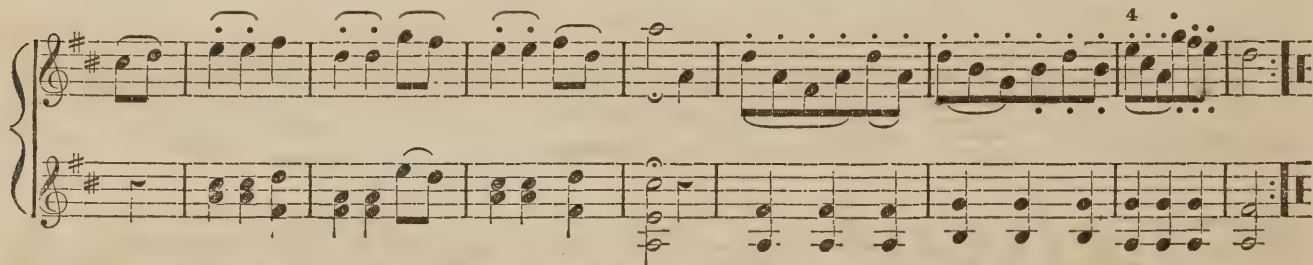


# 23.

Waltz.

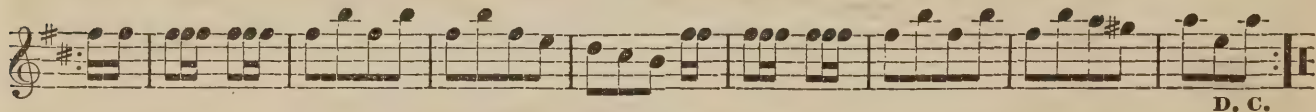


Dots, under the slur, show that the bow is to make a short stop between the notes, though the direction of the bow must not be changed while the slur continues.



# 24.

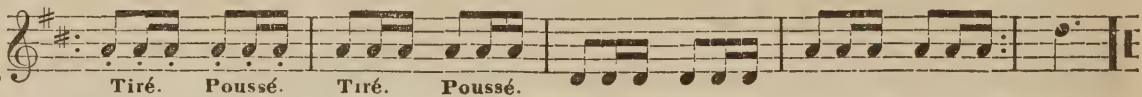
Gallopade.  
ROSSINI.



*Fine.*—The close. The pause  $\text{C}$  over the bar, answers the same purpose.

# 25.

For the Bow.



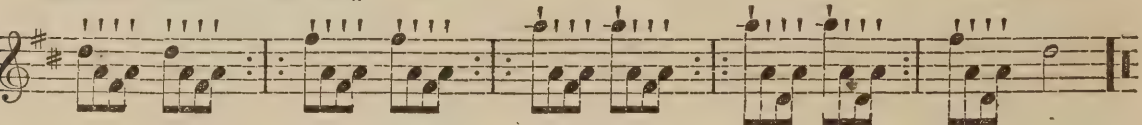
First note in each group accented; Second and Third *light*, only using an inch of the bow.

# 26.



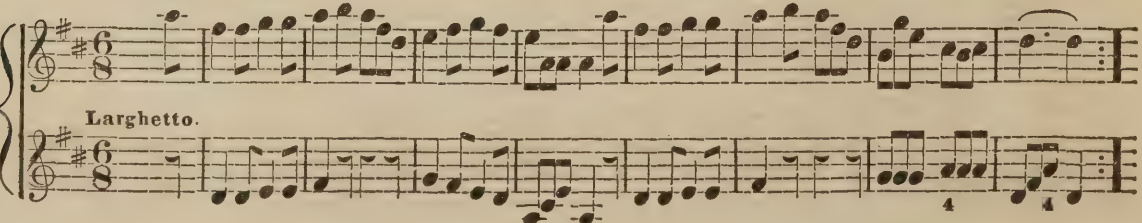
Staccato. Middle of the Bow.

# 27.

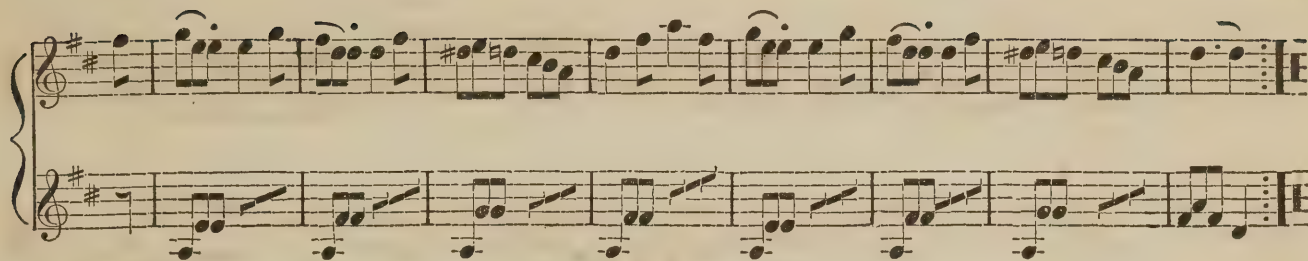


# 28.

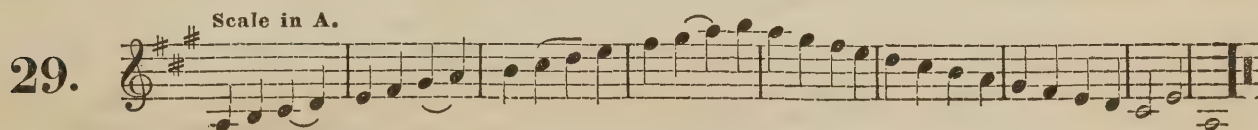
Air.  
MAZINGHI.



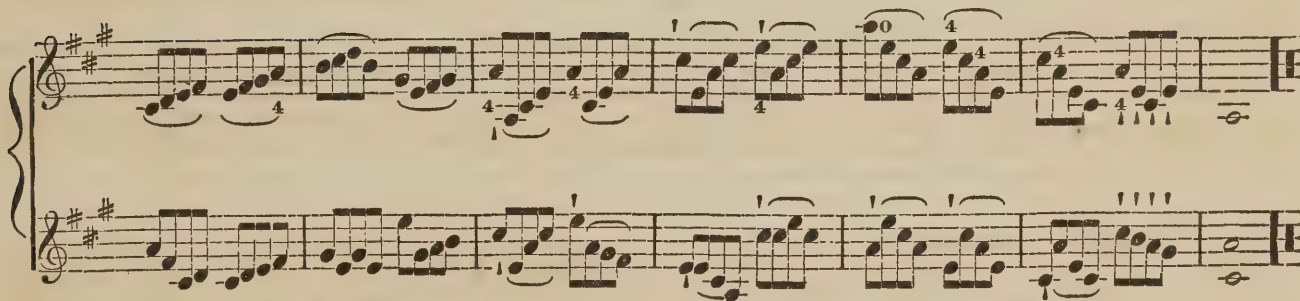




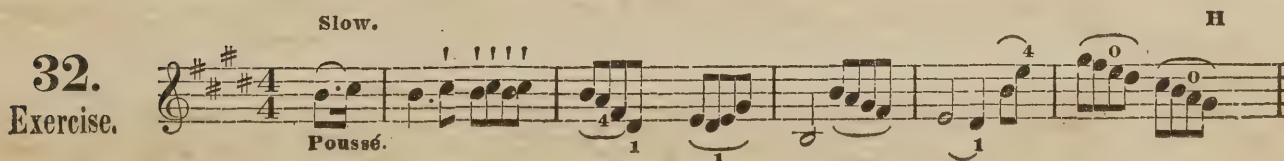
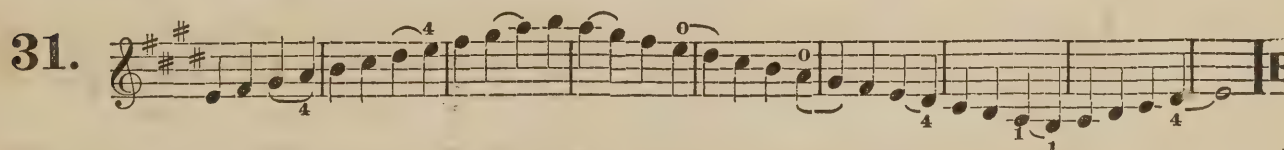
The signature of 3 Sharps, (F, C, and G,) indicates the Key of A.



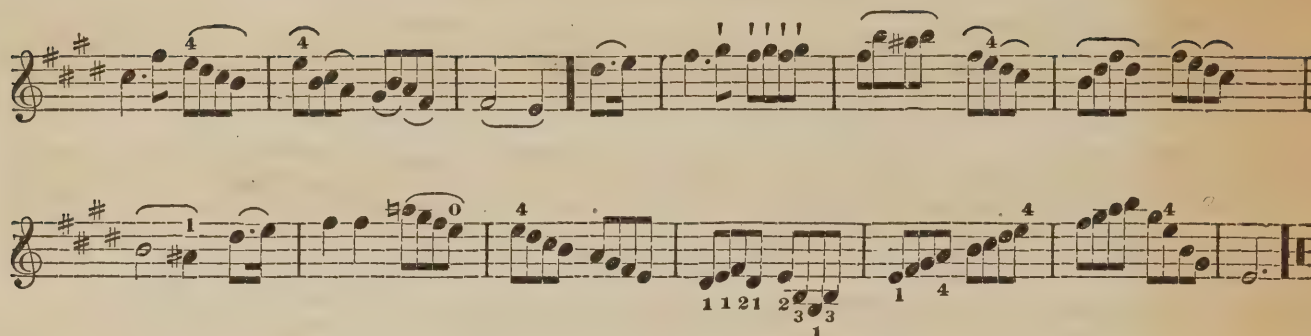
After getting the intonation correct, in this scale, you may play the following



Four sharps are the signature of E Major (F, C, G, and D).







## ENCOURAGEMENT TO PERSEVERANCE.

MANY young men, who are so unfortunate as to commence their career on the violin without a competent instructor, or even without the aid of a suitable instruction book, never think of playing anything except in the signatures of one and two sharps, in G and D, major. They are likewise confined to the first position of the hand; and generally never use the fourth finger, unless to produce B, on the E string. There is no need, however, of being so limited in the use of this most noble instrument; whose powers are almost infinite. Though we have learned to regard Paganini, and Ole Bull, and Spohr, as masters, who have attained the greatest perfection in the production of wonderful effects upon the violin, it no doubt remains for other still more persevering geniuses to develop its resources and powers to an extent which the human mind cannot now conceive.

But because *you* do not expect to excel thus, there is no reason why you should "*throw down*," or "*hang up your fiddle*," in despair. By industry and perseverance in the use of "*shreds and patches*" of time, which other young men spend at the grog shop, gambling table, or foolishly waste in dissipation and idleness, *you* may cultivate a neat and agreeable style of performance on the violin, in all the major, and some of the minor keys, and in three or four positions of the hand. And what is there in the social family circle, with a few invited friends, more *pleasing* and *innocent*, and *refining*, than music upon the piano, accompanied with the *violin*, flute, &c., with the addition of charming voices, expressing those sentiments of love, friend-

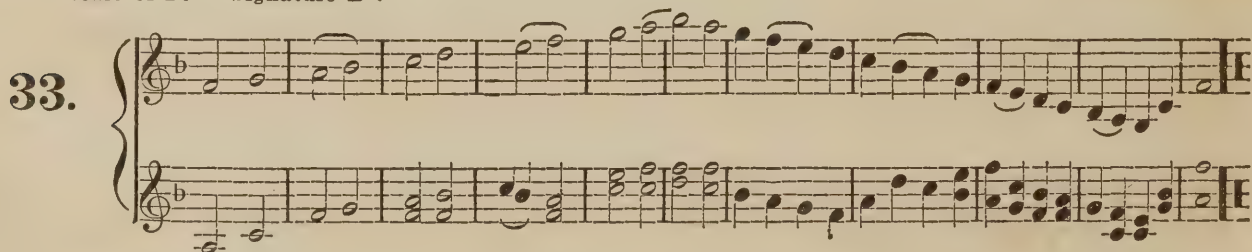
ship, and religion, which are interwoven with our very existence and well-being.

This book is intended to be the most valuable aid to the teacher, as well as the pupil who cannot avail himself of the services of oral and demonstrative instructions. I know that if I could have had such a book as this, when I began to play, I should have saved myself many bad habits, which still cling to me, despite of my efforts to shake them off; and undoubtedly have been a better performer in five years, than I was in ten.

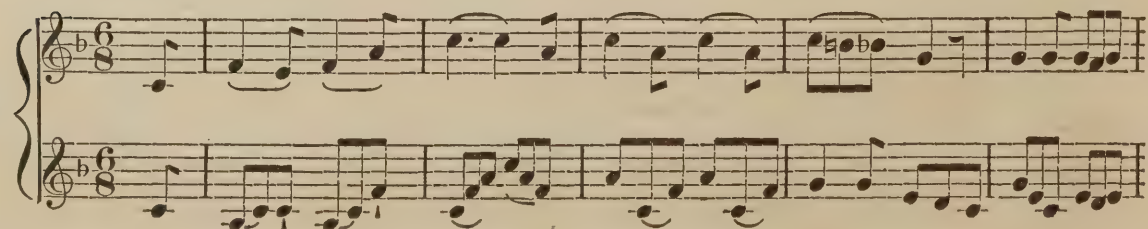
You cannot take too much pains to maintain the position of body, and manner of holding the violin and bow, which have been recommended. It will be profitable to stand before a mirror, a part of the time while you are practising in private, that you may see the position of the hands and arms, and that the bow is drawn at right angles with the strings. Demosthenes resorted to this artifice to perfect his attitudes and gestures as an orator, and history tells us with what success. There is no good reason why you should not use any proper means to ensure your improvement, as a violinist. Neatness and grace should characterize all your movements.

We shall now proceed to the flat signatures. It is a mistake to suppose that the key occurs in consequence of the signature; but the opposite is true, viz: when we assume any letter as the fundamental or key note, the signature *follows*, as a result. For instance, if G be taken as the tonic, the signature must be F sharp, to preserve the established order of the intervals, as remarked on page 11. If F be taken as the tonic, then B must be flatted in the signature for the same reason.

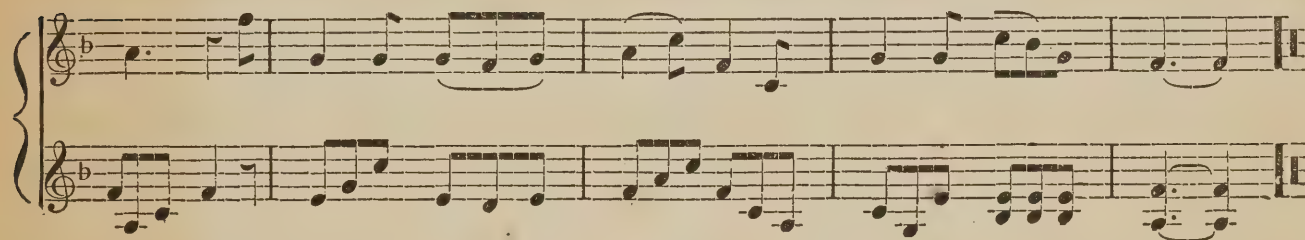
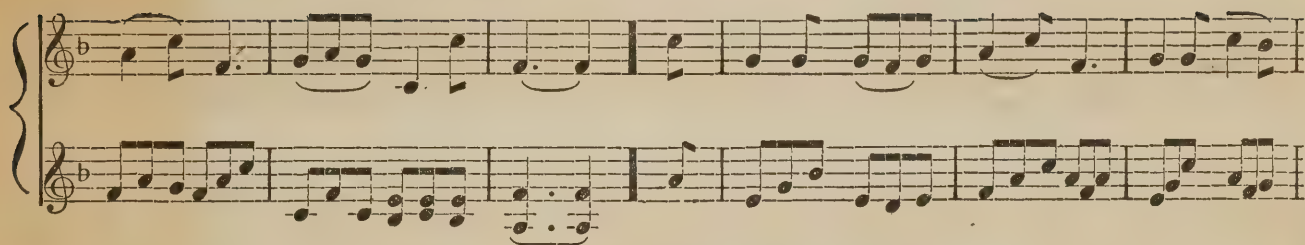
## Scale of F. Signature Bb.



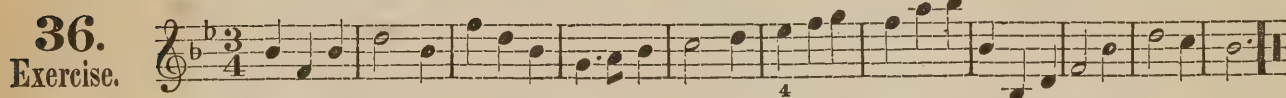
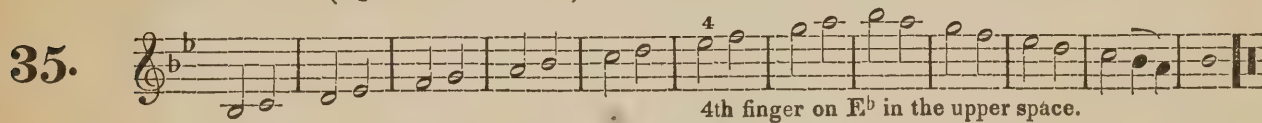
34.  
Air from  
Fra Diavolo,  
AUBER.







Scale of B<sup>b</sup>. (Signature B<sup>b</sup> and E<sup>b</sup>).

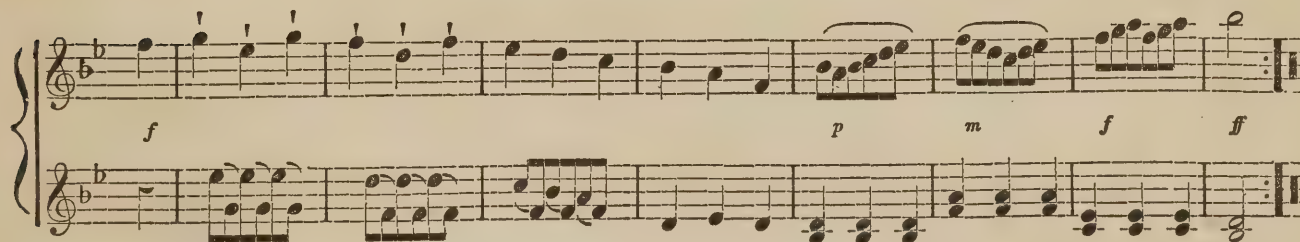
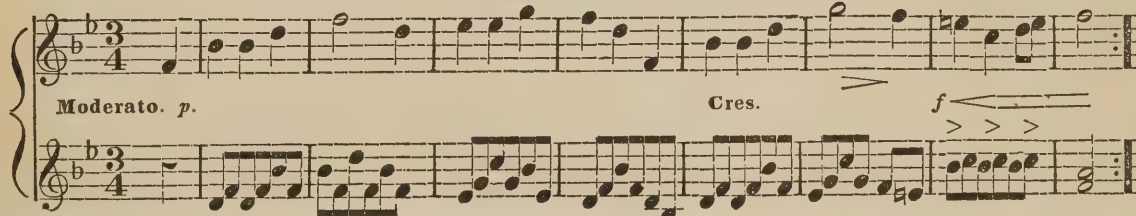


Minuetto.

H

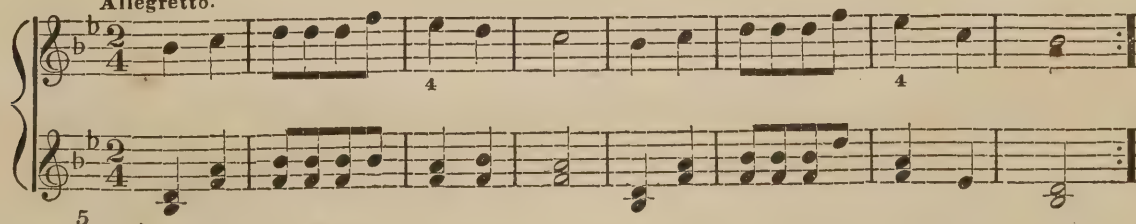
Exercise.

37.



Allegretto.

38.  
PLEVEL.





Violin and piano musical score, measures 1-18. The key signature is one flat (B-flat). The piano part features a steady eighth-note accompaniment. The violin part includes various techniques such as trills (tr), grace notes (0), and slurs. The score concludes with a repeat sign.

**39.**  
**Air.**  
**HAYDN.**

Violin and piano musical score, measures 19-26. The key signature is one flat (B-flat). The tempo is marked "Andante." and the time signature is 2/4. The piano part features a steady eighth-note accompaniment. The violin part includes various techniques such as trills (tr), grace notes (0), and slurs. The score concludes with a repeat sign.

Violin and piano musical score, measures 27-34. The key signature is one flat (B-flat). The tempo is marked "Andante." and the time signature is 2/4. The piano part features a steady eighth-note accompaniment. The violin part includes various techniques such as trills (tr), grace notes (0), and slurs. The score concludes with a repeat sign.

**Variation.** If the pupil finds this variation too difficult, he may omit it till he has practised to page 36, then return and study this.

**Coda.**

Scale of E<sup>b</sup>. (B, E, and A Flat.)

40.

4th finger on A<sup>b</sup> and E<sup>b</sup>.

41.

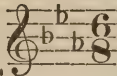
Swiss Boy.

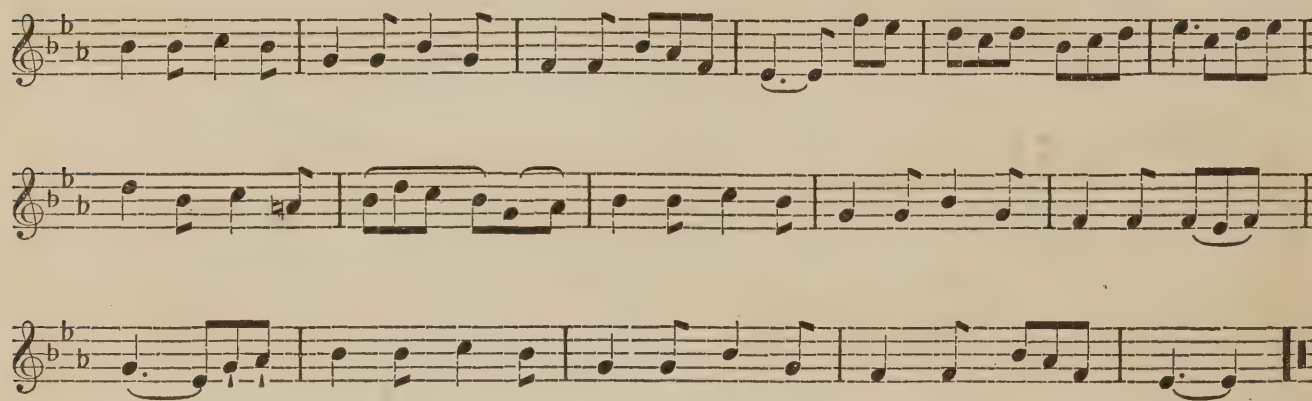
Poussé.

Tiré.

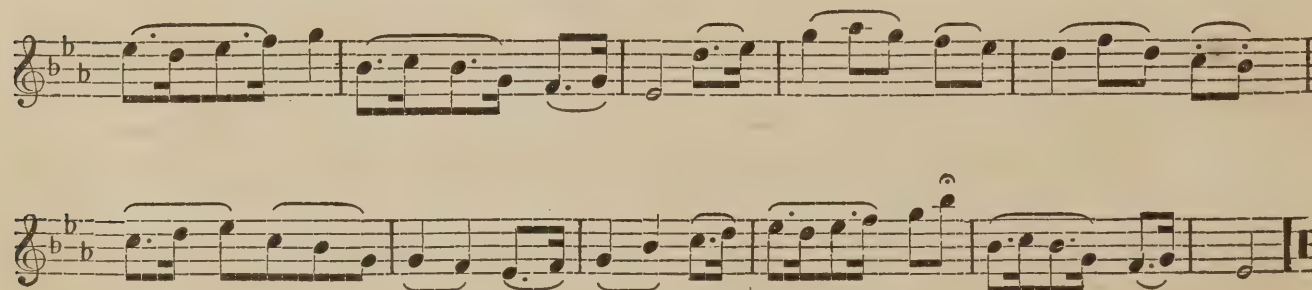


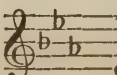


**42.**  
Le Garçon Volage.  **FRENCH.**



**43.**  
Yellow Hair'd Laddie.  **SCOTCH.**



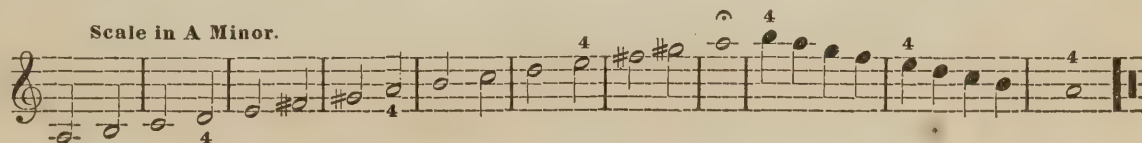
**Exercise.**  
**44.**  **1st, Short bow, middle.** **2d, Whole bow.** **Play slow, at first, and then more rapidly.**

## OF THE MINOR MODE.

Every signature has a minor scale, as well as a major. The one is said to be relative to the other. The minor scale takes for its tonic, number 6 of the major, and must have its 6th and 7th sharpened, in ascending. A is the tonic of the minor, in the natural signature. In descending, the notes are all played natural.

## Scale in A Minor.

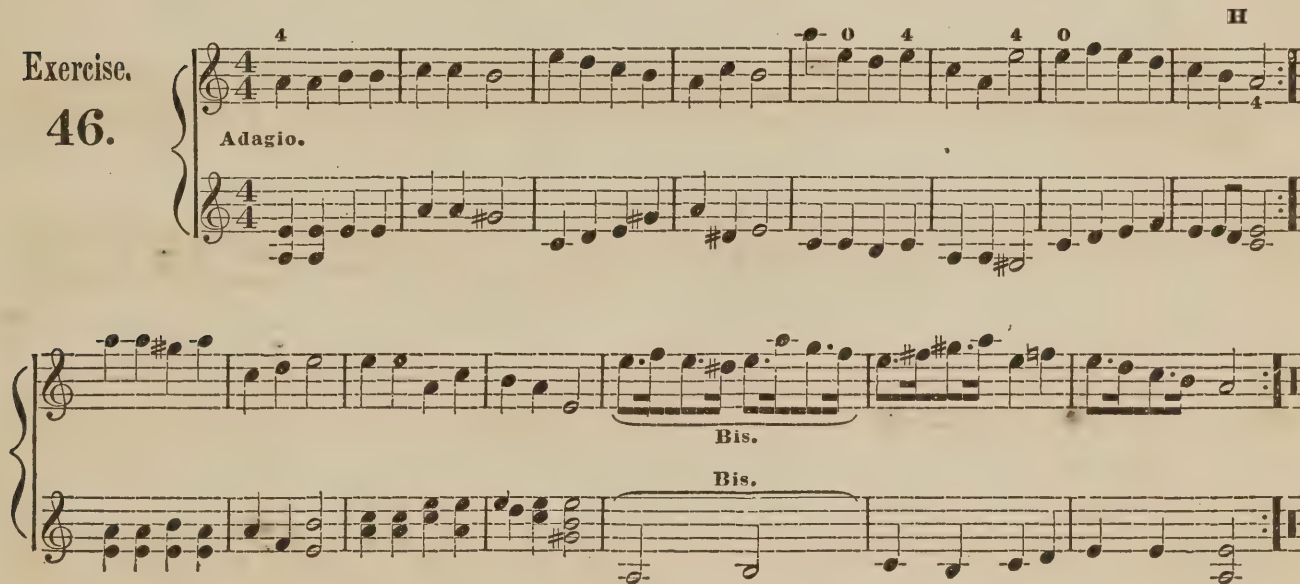
45.



Exercise.

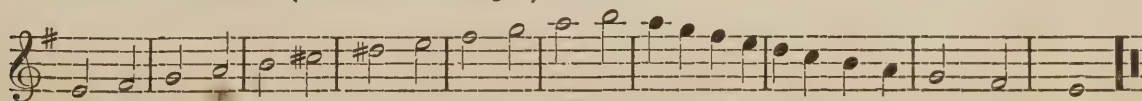
46.

Adagio.



## Scale of E Minor. (Relative to G Major.)

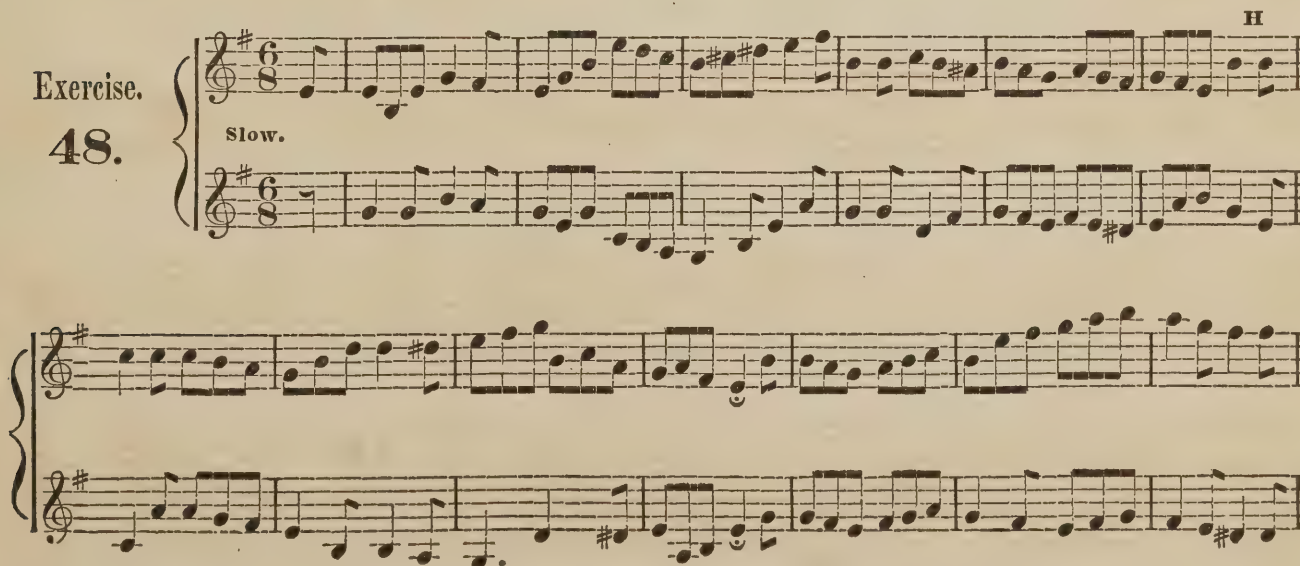
47.



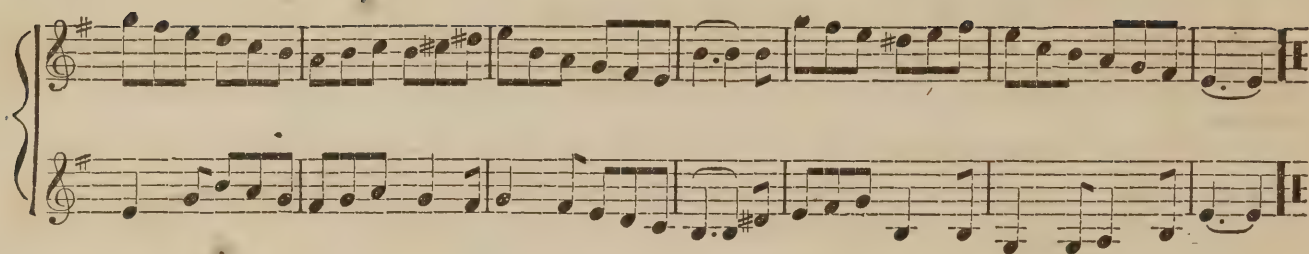
Exercise.

48.

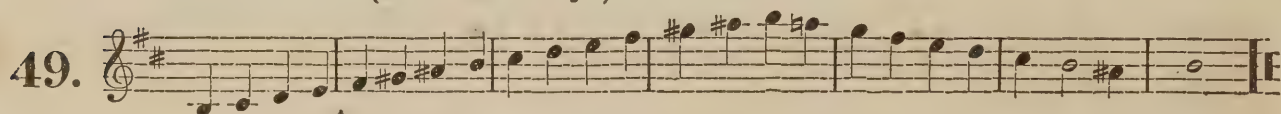
Slow.



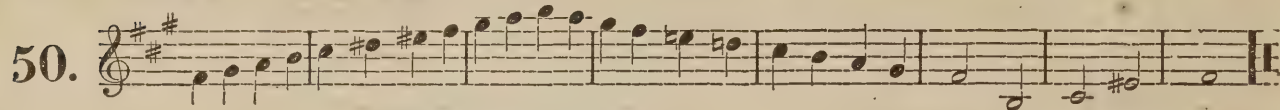




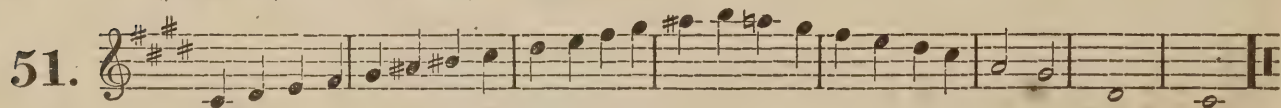
Scale of B Minor. (Relative to D Major)



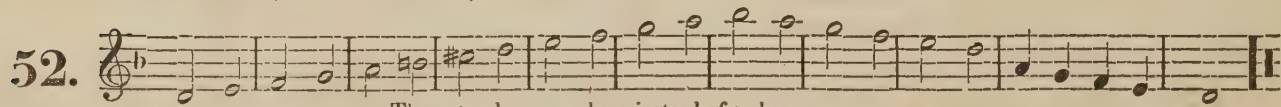
F# Minor. (Rel. to A Major.)



C# Minor. (Rel. to E Major.)

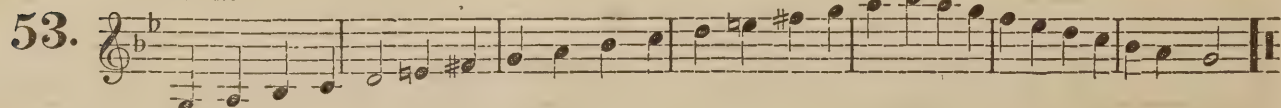


D Minor. (Rel. to F Major.)

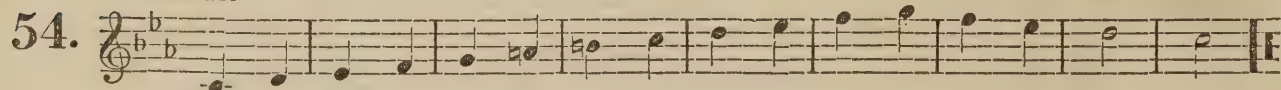


The natural answers here instead of a sharp.

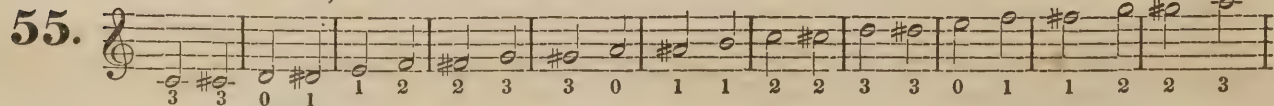
G Minor.



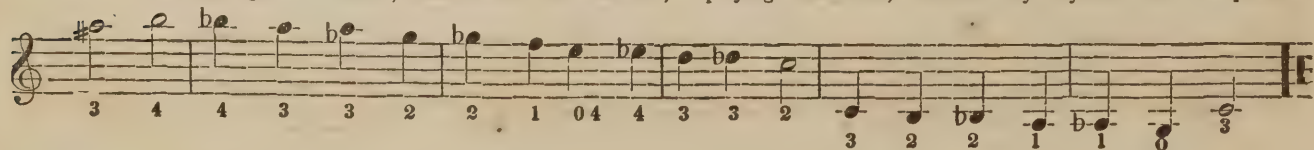
C Minor.



Chromatic Scale, or Scale of Half Tones.



The fingering, here marked, must ALWAYS BE FOLLOWED, in playing these notes, wherever they may occur in future practice.



## Adagio in A Minor.

56.

SPHOR.

W.E.

Two staves of music in 2/4 time. The first staff is for the solo violin, and the second is for the piano accompaniment. The key signature is one flat (A minor). The tempo is Adagio. The score includes various musical notations such as slurs, ties, and dynamic markings.

H.B.U.

W.B.

## Allegretto.

Minore.

57.

HAYDN.

Two staves of music in 2/4 time. The first staff is for the solo violin, and the second is for the piano accompaniment. The key signature is one flat (A minor). The tempo is Allegretto. The score includes various musical notations such as slurs, ties, and dynamic markings.

## Affetnoso.

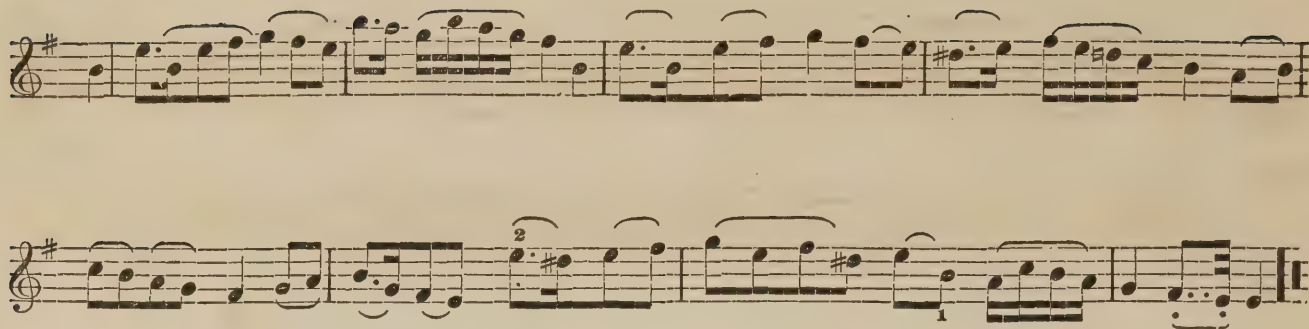
58.

(SOLO).

Scotch Air.

Two staves of music in 2/4 time. The first staff is for the solo violin, and the second is for the piano accompaniment. The key signature is one sharp (F# minor). The tempo is Affetnoso. The score includes various musical notations such as slurs, ties, and dynamic markings.

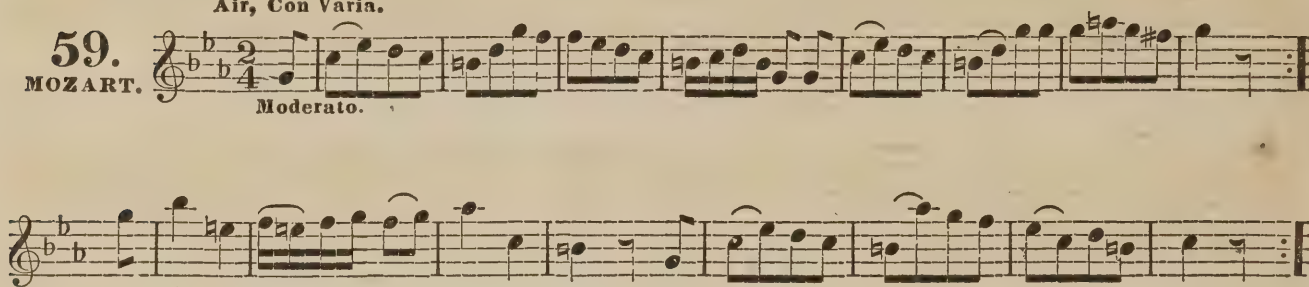




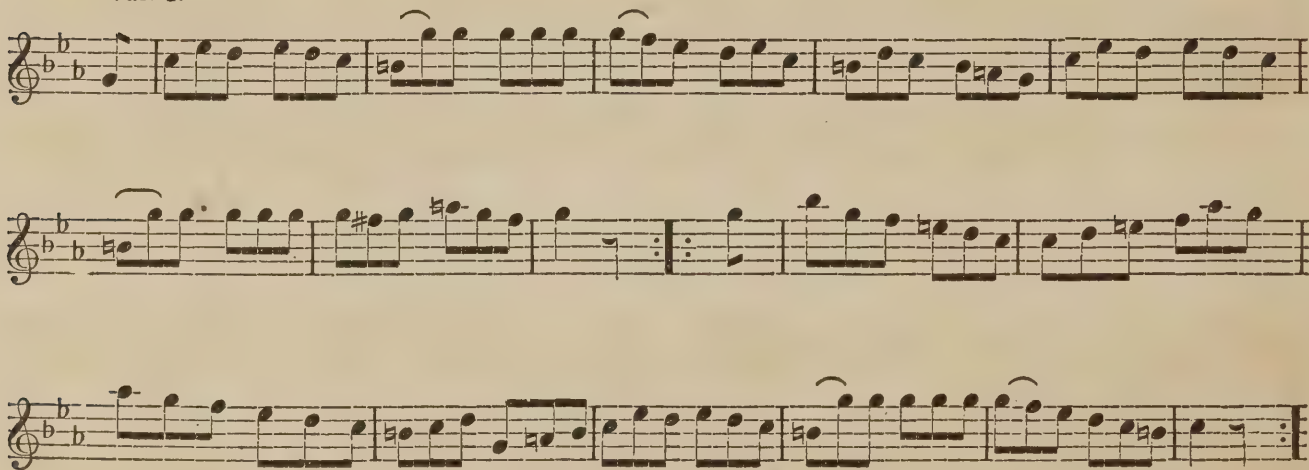
## Air, Con Varia.

59.  
MOZART.

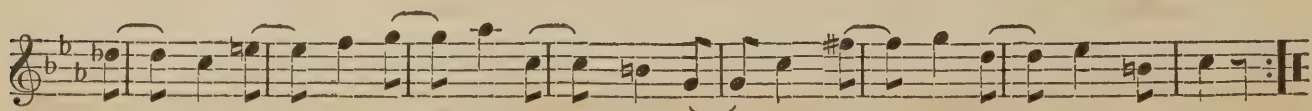
Moderato.



## Var. 1.



## Var. 2.



\* When an unaccented note is connected with the accented note which follows, so as to form one continued sound, it is called a syncopated note. The two notes, slurred over the bar, are played in one sound.

**60.**  
SPOHR.

*Tiré.* *Andante.*

W. B. H. B. I.

*Tiré.*

W. B. H. B. U.

**61.**  
Chantons l'Hymen.  
DUSSEK.

*p*

*p*

*f* *fz* *Fine.* *f*

*p* D. C.



62. Quick Step.

Fine.

Minore. D. C.

63. For the Bow.

Let the bow alternate, on every note. Use the middle of the bow.

64.

Play slow, and increase to the utmost rapidity.

65. Varieties of Bowing. Conservatory.

**Tiré.**

5. 6. 7. 8. 9. 10. *f* *f* *f* *f*

**66.** **Triplets**

1. 2.

*s. s. middle.*

3. 4.

5. 6.

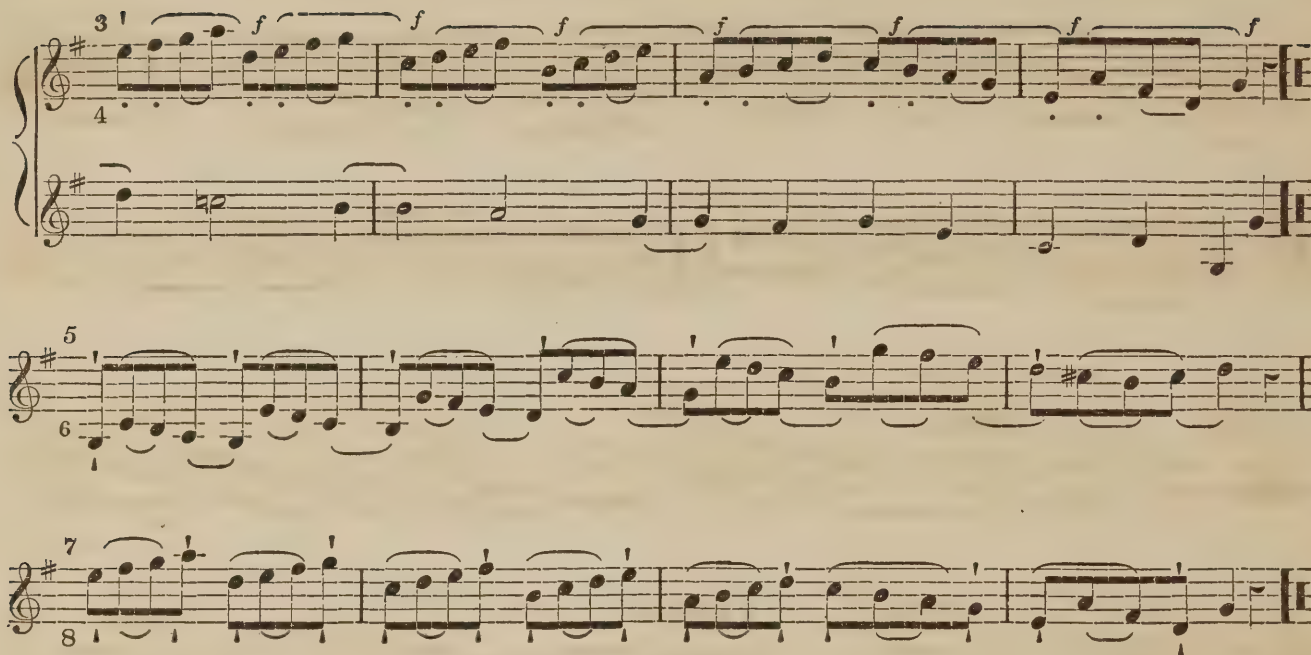
7. 8.

9. 10.

**67.** **SPOHR.** **Allegro.**

1. 2. 3. 4.





### MANAGEMENT OF THE BOW.

It is very important that you spend much time in acquiring the perfect use and power of the bow. It is this, mainly, which will distinguish you from the mass of those who grind out the most agonizing noises. As a good mechanic, or workman of any description, is known by the manner in which his work is finished; so the Violinist, either amateur or professional, is known and appreciated by his *dexterity and taste in using the bow*.

In No. 65, the dots over the notes indicate that they are to be played staccato, with a single short bow, to each note. Near the middle of the bow is best.

Example 2 is slurred two notes to a bow.

Example 3, a bow to the first two, and a single bow to the following two, each.

Example 4 is 3 inverted.

Example 5, *tiré* bow, with a strong accent on the first note, and *poussé* of the same length of bow on the next three, with much less force.

Example 6 is an inversion of 5.

Example 7 takes four notes to a bow.

Example 8, eight notes to a bow.

Example 9 gives a strong accent to the first note, with a single bow, and then the two following notes to a bow, with an accent on the last, and so on.

Example 10 is the same as 9, including four notes to a bow.

### TRIPLETS. No. 66.

Three notes of any kind, played in the time of two of the same kind. A figure 3 is placed over or under every group

of three such notes. Sometimes the figure is omitted; but still is understood.

The bowing of triplets will be found to be rather more difficult than even time; but you will soon be rewarded for your diligence in practice upon them.

### No. 67.

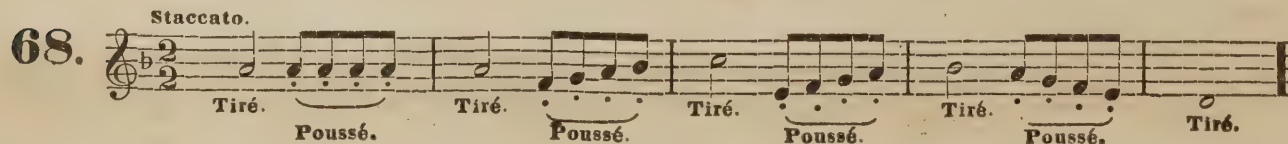
This is an Allegro from Spohr, intended still further to exemplify the use of the bow. You should study it carefully. There are two kinds of bowings to each staff, one marked above and one below the staff.

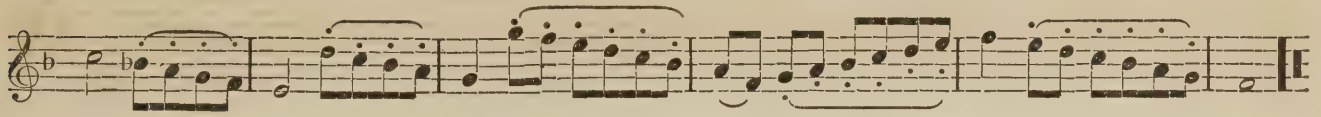
### STACCATO. No. 68.

This is much more difficult than any other species of bowing. But to be an accomplished amateur you must know something about it. The principle is this: you must manage to get the point of the bow on the commencement of the staccato passage, then push the bow *up*, giving a distinct impulse to every note. As little of the bow as possible should be used in producing the staccato, not more than from the point to the middle, in the longest slur, if it should amount even to twenty or thirty notes. Practise slow first, and then increase in rapidity.

### No. 69.

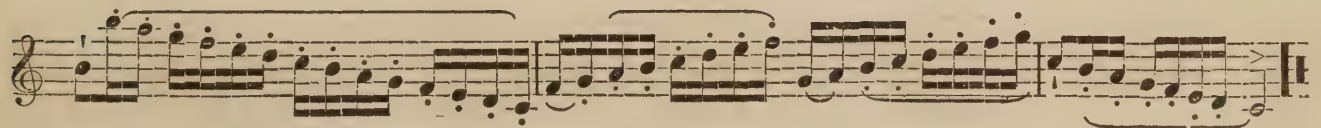
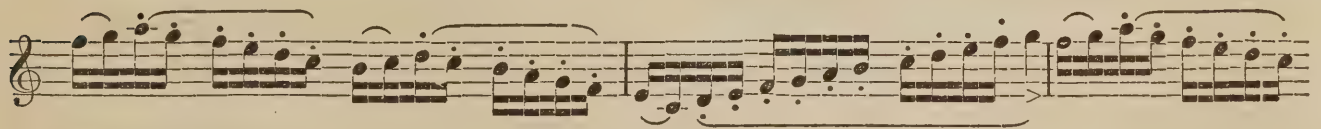
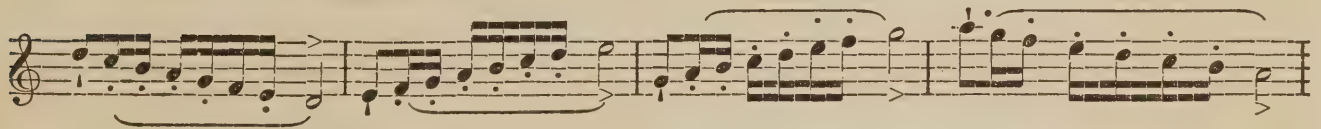
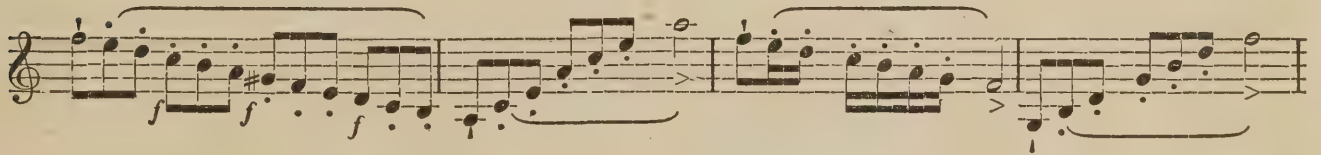
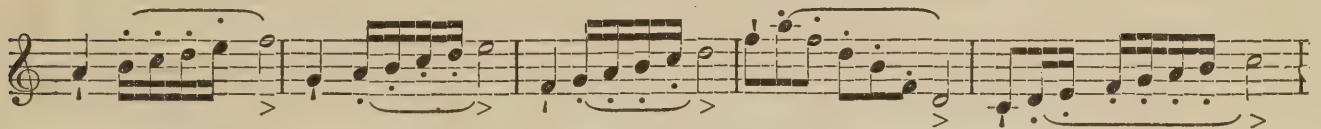
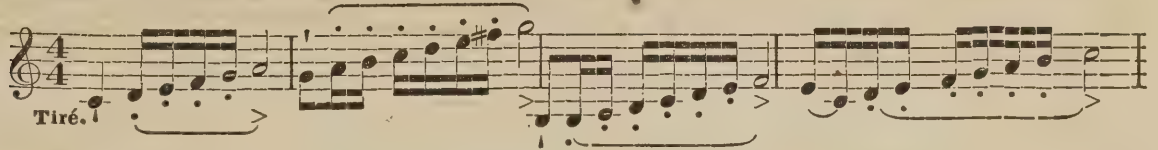
This is an extract from Kreutzer, who is acknowledged to be one of the most scientific violinists in Europe. More of his studies have reached us than those of any other author. In his directions concerning this, he says, "Let the accent fall upon the first and last notes." The first is marked with a strong staccato mark, thus  $\text{!}$ , and the last with the *forzando*, thus  $\text{>}$ , and must be carefully observed to give the greatest effect.





## Study in Staccato.

**69.**  
Extract from  
KREUTZER





SECONDO.

**70.**  
Buy a Broom.

**71.**  
Home, sweet Home.  
Con Expressione.

**72.**  
Portuguese Hymn.

**73.**  
Hummel's Waltz.  
Allegro.

## PRIMO.

**70.** *Paussé.*  
Buy a Broom. *Moderato.*

**71.**  
Home, sweet Home. *Con espressione.*

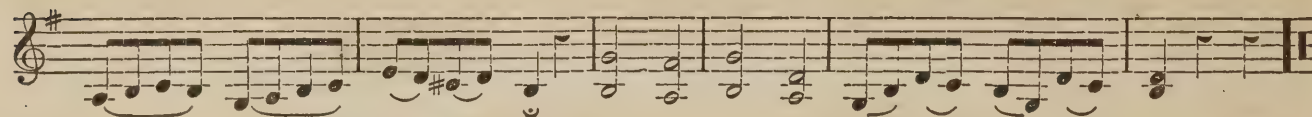
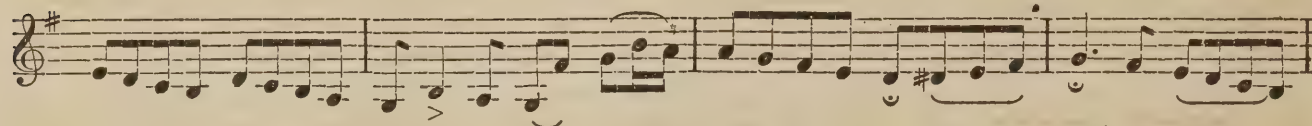
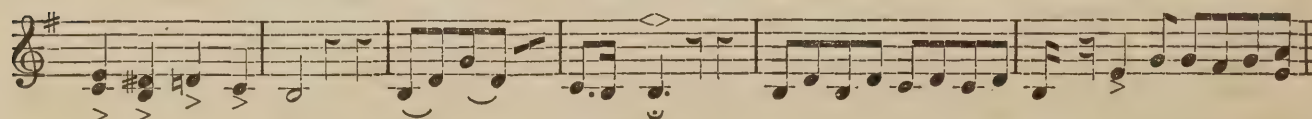
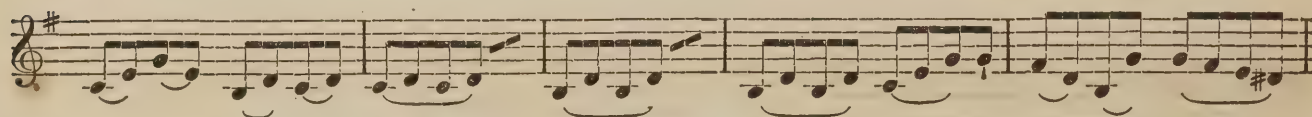
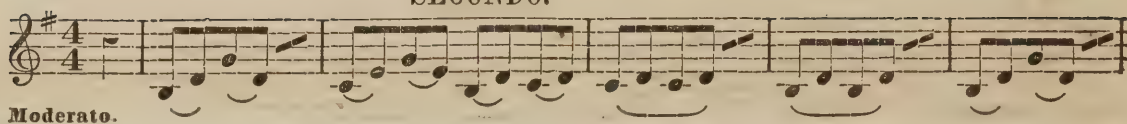
**72.**  
Portuguese Hymn.

**73.** *Allegro.*  
Hummell's Waltz. *f*  
HUMMELL. *Bis.*



## SECONDO.

74.

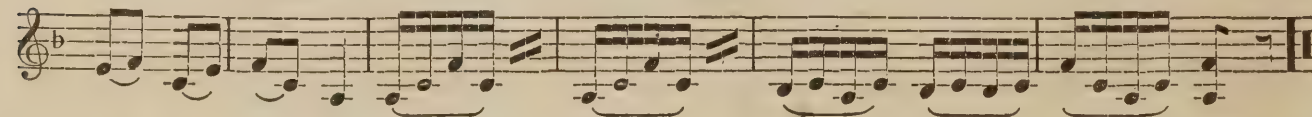
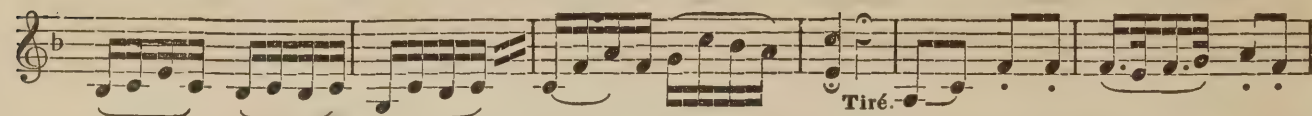
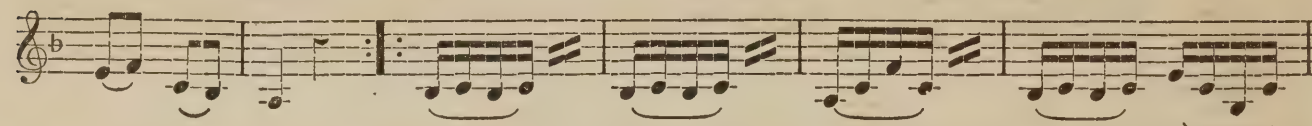
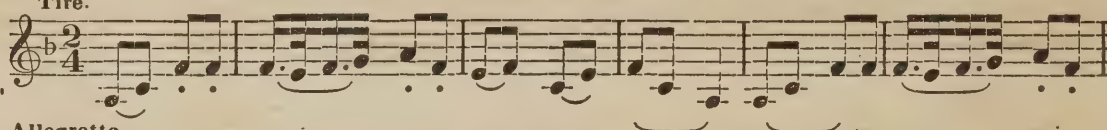
Still so gently,  
&c.

75.

Di Tanti palpiti.

Tiré.

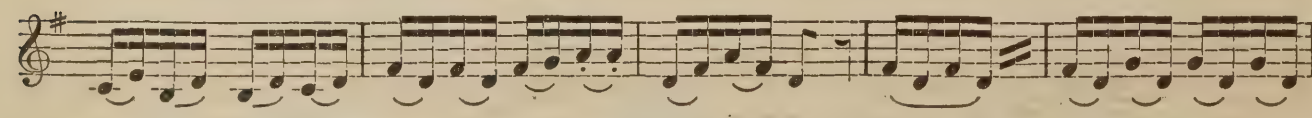
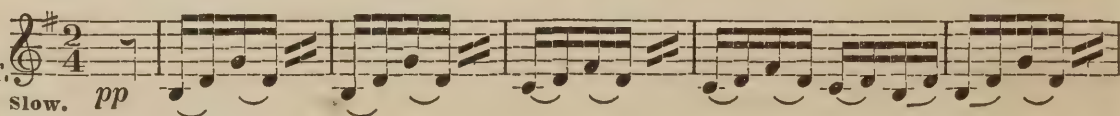
Allegretto.



76.

Soldier's Tear.

slow. pp



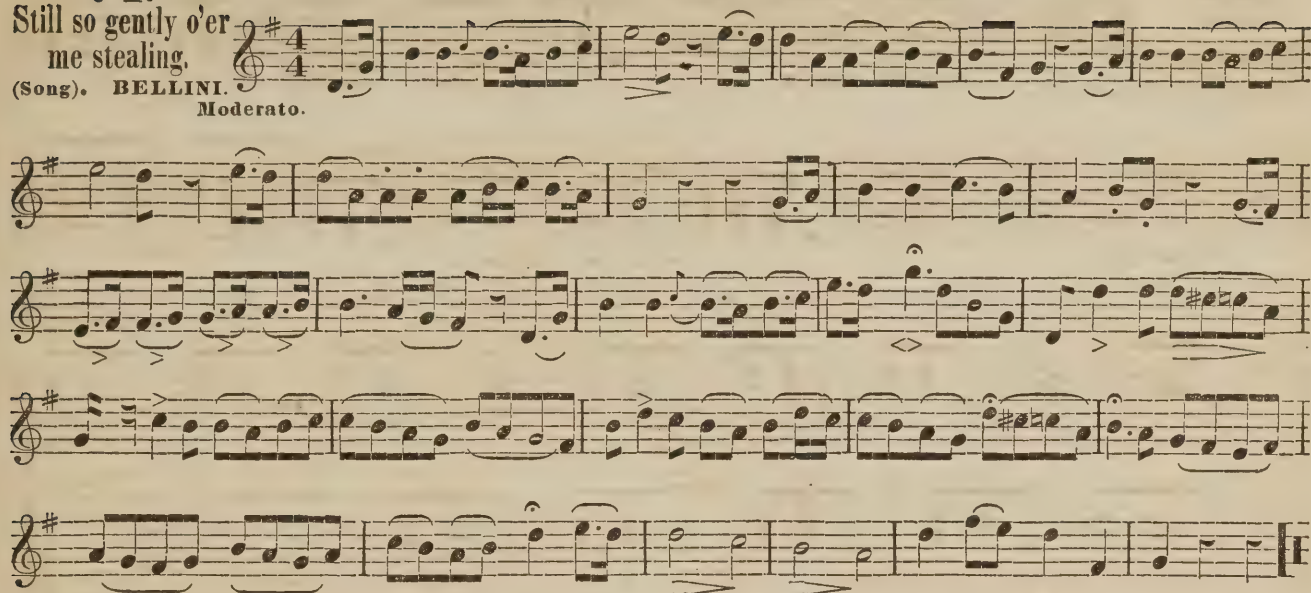
74.

PRIMO.

Still so gently o'er  
me stealing.

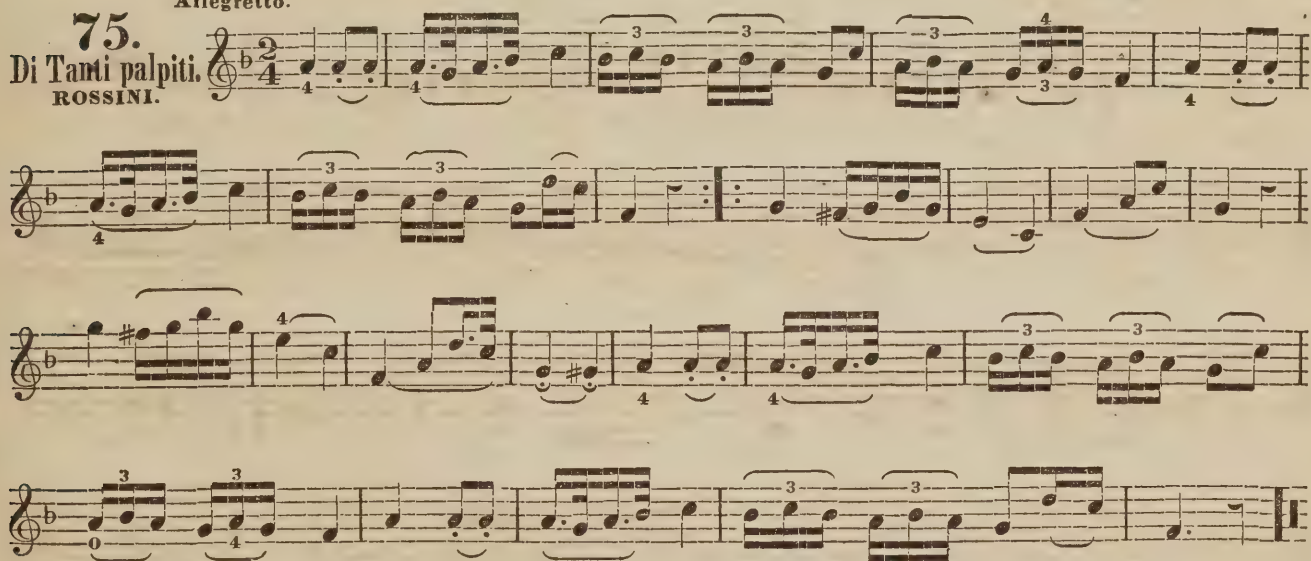
(Song). BELLINI.

Moderato.



Allegretto.

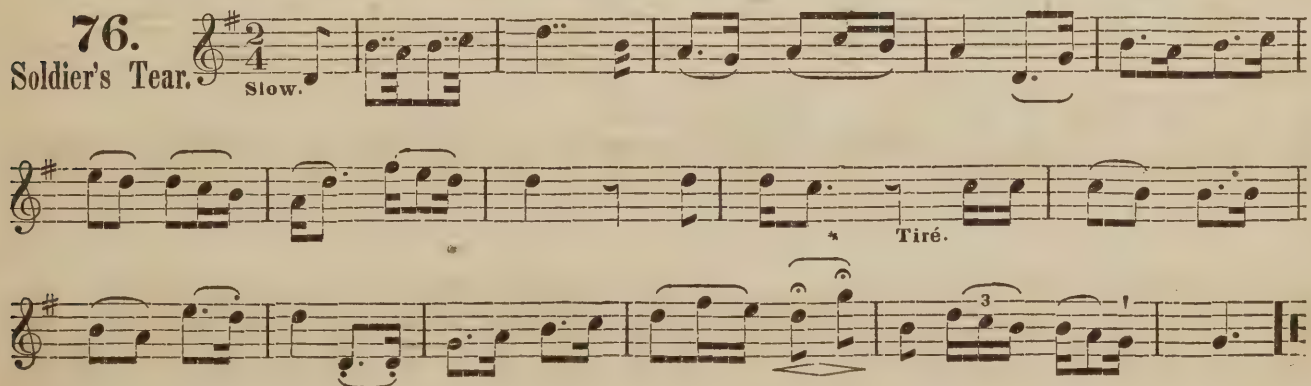
75.

Di Tami palpiti.  
ROSSINI.

76.

Soldier's Tear.

Slow.





## SECOND DO.

77.  
Duke de Reich-  
stadt's Waltz.

*p*

*Fine. f*

*D. C.*

*Trio. :S:*

*Unisons.*

*:S:*

*Da Capo al Segno*

78.  
Non piu Mesta.

*Moderato. p*

*f*

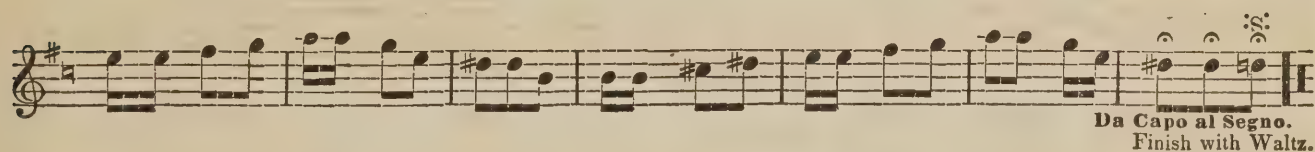
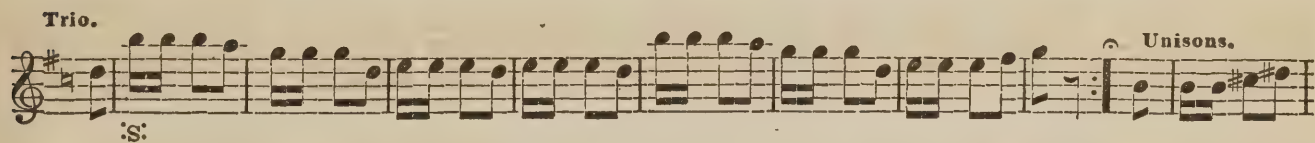
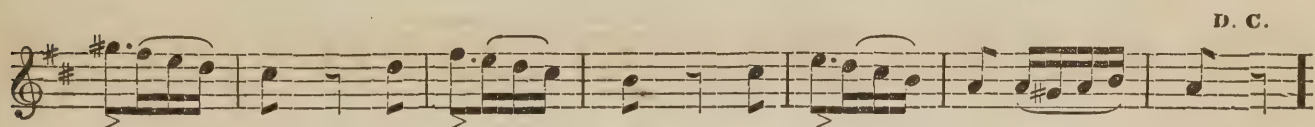
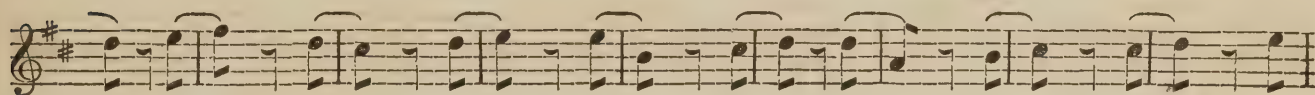
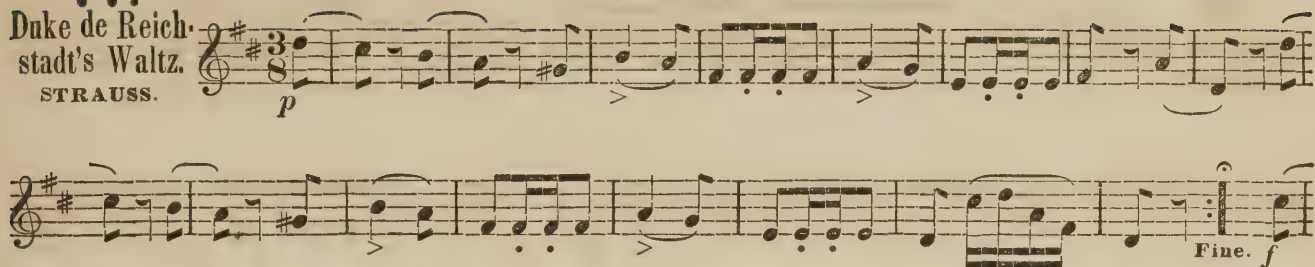
*p*

*f*

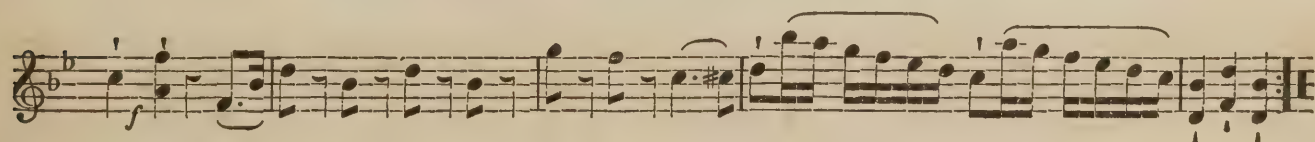
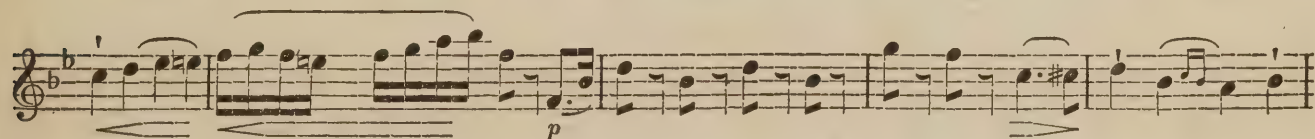
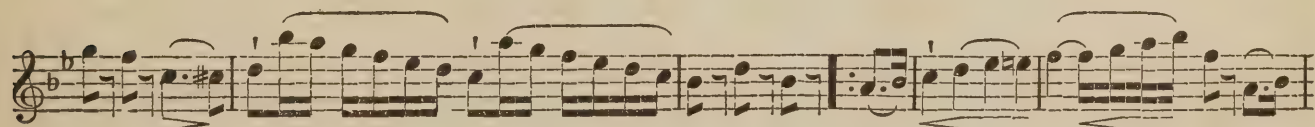
*p*

**77.**  
Duke de Reich-  
stadt's Waltz.  
STRAUSS.

PRIMO.



**78.**  
Non piu Mesta.  
ROSSINI.





**Ritard.**

**Slow.**

p

**Cadence.**

**Cadence.**

**Cadence.**

5

52

dol.

### Pia Mosso.

*p*

Cres.

*p*

Cres

Cres

**Ritard.**

Slow. *p*

ad. lib.

mf

Dim.

ad. lib.

**Allegro.**

dol.

**pia mosso.**

**Cres.**

*f*

**Cres.**

*f*





## THE POSITIONS.

Most persons who play a *little* on the violin, suppose there is some wonderful mystery in "shifting," as it is usually called. But this results from want of the knowledge of a few simple rules and explanations, which can be made as plain as anything that precedes them.

There are two ways of fingering, which may be applied all over the finger-board. One is to put the *second finger* on the key note, and let the remaining fingers follow, up and down; the other is to put the *first finger* on the tonic, and let the other fingers follow. *If you commence a scale on the G string, with the second finger, you will find its octave above, on the A string, with the first finger; and its second octave above, on the E string, with the fourth finger.* This is a rule of universal application, and should be committed to memory in words, and by the fingers in practice. (See No. 82.) The hand must not be moved after the second finger is once placed on C, but is then in the second position.

The third position places the second finger on D, on the fourth string, after which the hand is not moved till you leave that position. (See Scale in D, No. 84.) It is fingered in the same way as No. 82.

The fourth, fifth, sixth and seventh positions are taken a degree higher, on the same principles as the second and third; and if you wish for a knowledge of them, it can be obtained by practice and application, very readily. The probability is, however, that, as an amateur merely, the first, second and third positions will be sufficient for your performance.

## EXTENSION OF THE FINGERS.

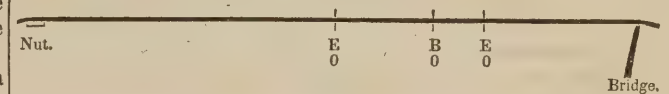
There is another thing, however, connected with the posi-

tions, which it is proper for you to know, and it is this: it frequently becomes necessary to extend the little finger a note higher without altering the position; likewise to slide back the fore finger half a tone. These manœuvres prevent a great deal of awkwardness in changing the position for a single note. (See Example No. 85.)

## OF HARMONIC TONES.

There are three purely harmonic tones on each string of the violin, which may be used with beautiful effect. They are found in the middle of every string, and in that part between the middle and the bridge. The length of a violin string, from the nut to the bridge, should be exactly thirteen inches. If the fourth finger *touches* it, at six and a half inches from the nut, and the bow be drawn lightly, it will produce a harmonic tone, just an octave above the open string. It must not be pressed down to the finger-board, for that will destroy its peculiar harmonic character.

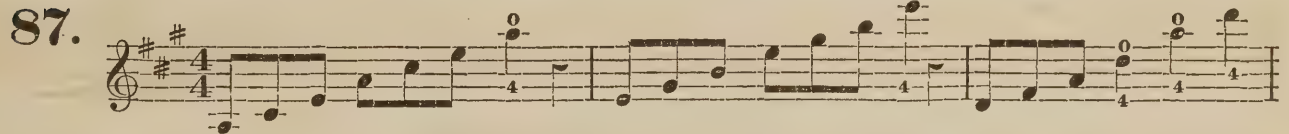
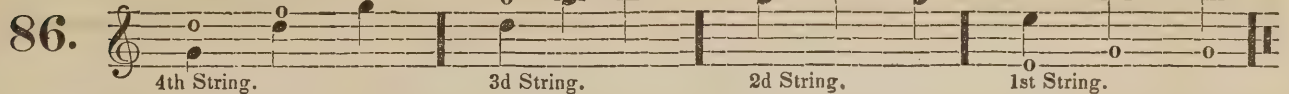
## E STRING.



Three and a quarter inches nearer the bridge comes E again an octave higher than the one on the middle of the string, and B, two thirds the distance from the first and second E.

All the strings have the same powers as the E string, in relation to harmonic tones. There are other harmonic tones, but they are imperfect, and it is recommended to avoid their use. The cipher (0) is the sign of a harmonic note, as well as of the open string. (See No. 86.)

## Harmonic Tones.

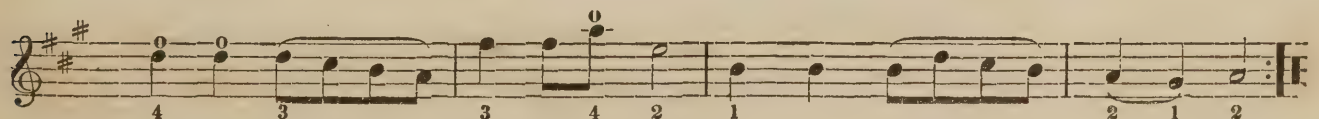


88.

Air.

dolce.

HOFFMEISTER.





## ABBREVIATIONS.

Written. Played.

Written. Played.

Written. Played. Written. Played. Written. Played.

Written. Played.

\* These marks indicate a repetition for each, of the triplet before them.

These are like the preceding measure.

## Exercise in the 3d position.

89. *Slow.*

From Haydn's 66th Quartette.

90. *March.*

From Bellini.

Musical notation on five staves in G major. The first staff begins with a piano (*p*) dynamic and includes a crescendo (*Cres.*) and fortissimo (*fz*) markings. The second staff features a first finger (*1*) marking. The third staff includes an accent (*>*) and a piano (*p*) dynamic. The fourth staff has a fourth finger (*4*) marking. The fifth staff includes a crescendo (*Cres.*) and an accent (*>*).

## ORNAMENTS.

The apoggiatura is a small note preceding the principal note, and deriving its time from it. Its time is equal to the principal.

91. *Written.*

Musical notation for example 91, showing a written apoggiatura. It consists of two staves in 2/2 time, with the first staff labeled "Written." and the second staff labeled "Played."

There is another kind, consisting of two notes, which are mere stepping stones to the principal note, and are to be played very rapidly without interfering with the time. Sometimes they precede, and at others follow the accent. A single apoggiatura, thus, ♯, borrows no time from its principal.

Example. 92. *b* 4/4

Musical notation for example 92, showing a single apoggiatura. It is in 4/4 time with a key signature of one flat (B-flat).

93. *b* 6/8

Musical notation for example 93, showing a single apoggiatura. It is in 6/8 time with a key signature of one flat (B-flat).



## TURN

The turn consists of the principal note, the note above, and the semitone below. When it commences on the note above the principal it is called *direct*; when it begins on the semitone below it is *inverted*. When introduced on a dotted note, the principal note is struck first, and the turn occurs on the dot. Sometimes the turn is written out in full.

94.

Direct Turns. Inverted Turn.

## TRILL OR SHAKE.

Practice the following assiduously, to prepare for the trill.

95.

96.

Written. Executed.

97.

Exercise. ROMBERG.

98.

Pizzicato.

**99.**  
Gallopade in  
Wm. Tell.  
ROSSINI.

*pp*

*f* *piu f*

2d pos.

Fine. pizz.

arco.

Da Capo al Fine.

**100.**

Pizz.

These three measures are played alike.

arco.

2d position.

2d position.

**PIZZICATO.**

The effect of some passages, on the violin and other stringed instruments, is greatly varied and heightened by introducing the pizzicato. This is done by snapping the strings with the finger or thumb. When the passage is short, the violin is not taken down from its place under the chin. The point of the thumb is placed against the end of the finger-board, and the strings are put in vibration by the fore finger. If the pizzicato be longer, the instrument may be removed, and the largest part of it placed under the right arm, keeping the left hand on the finger-board as before. The fore finger is now pressed against the finger-board, and the tones produced by the thumb. When the pizzicato is finished, the violin is quickly placed under the chin, and the bow resumed, which is indicated by the word,

"Arco," the bow; or "Col arco," take the bow. The pizzicato is rarely used, except several instruments are playing in concert, and then, generally, as an accompaniment to the sole instrument.

**DOUBLE STOPS.**

The Violin is capable of increasing its effects by producing two or more sounds at the same time, according to the laws of harmony. These are called double or treble stops. Frequently, two fingers and one open string are employed to produce three sounds, and more rarely, three fingers and an open string, to give four. In the two last cases the bow (tiré) is placed on the lowest string, following in rapid succession up to the highest, and dwelling on that the full time belonging to the note.



## ARPEGGIO.

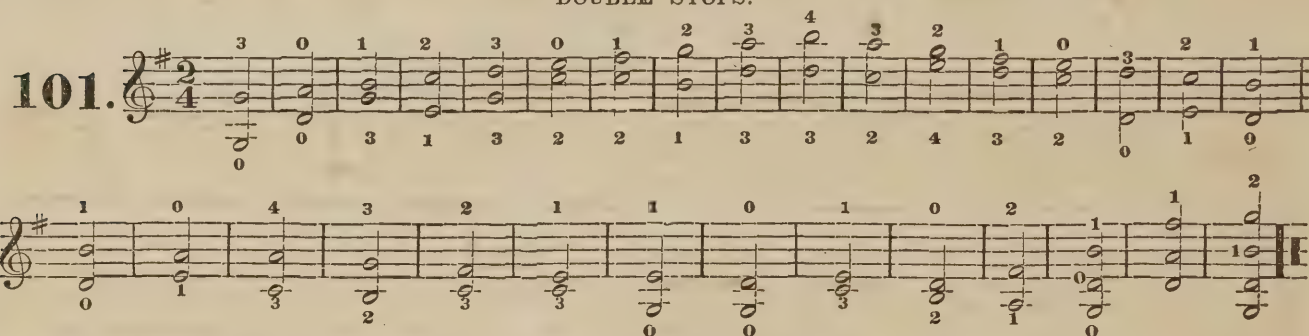
The arpeggio contains the notes of a chord, to be played in succession. The effect is in imitation of the harp, and hence the name *arpeggio*, or *harpeggio*. It is generally performed with a rolling and bounding motion of the bow, but with a great variety of effect, as indicated by the marked bowings.

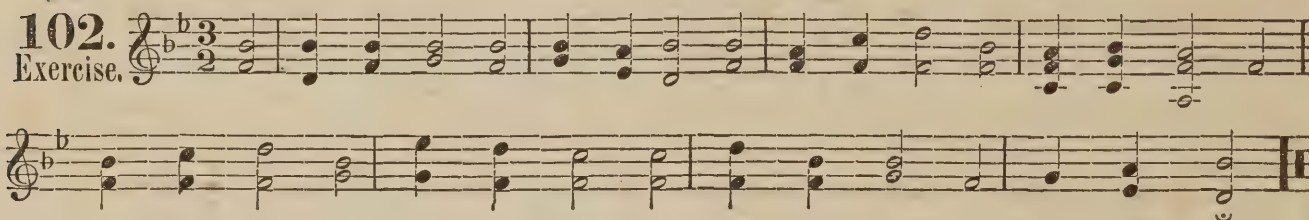
## FINGERING MARKED BY FIGURES.

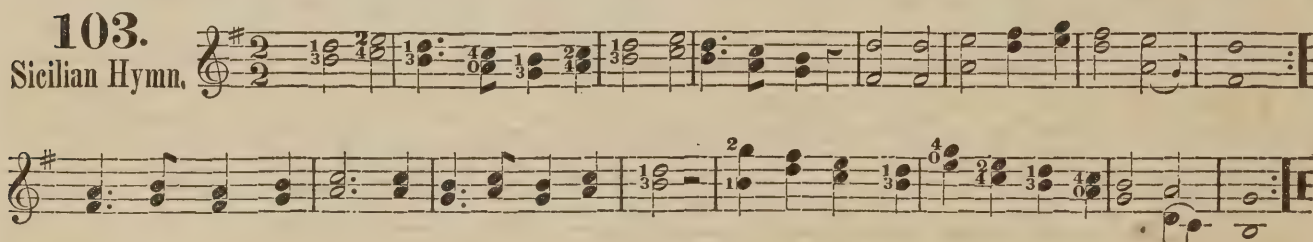
Whenever small figures occur near the notes, they indicate

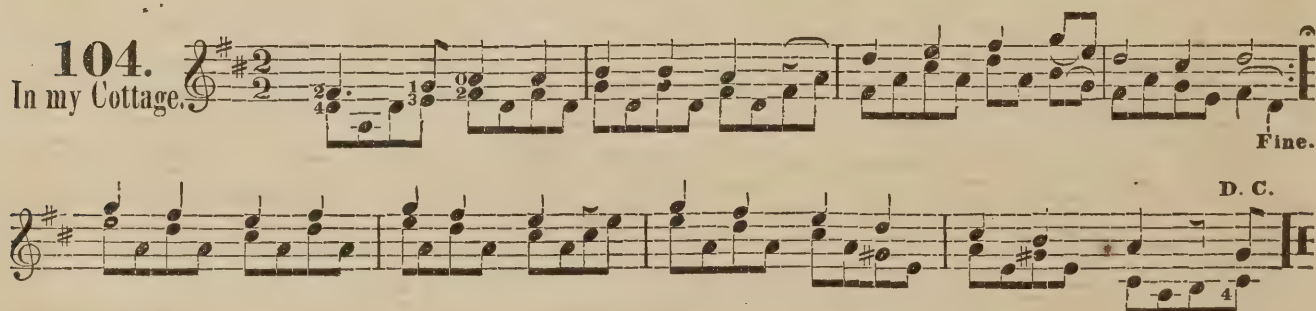
## DOUBLE STOPS.

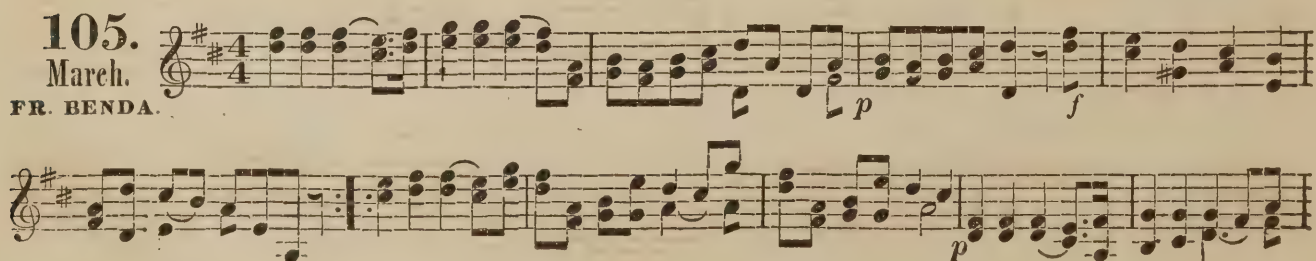
the number of the fingers to be used in performing the note or passage. They afford important aid to young, and indeed experienced players. But after you become accustomed to all the varieties of fingering, it will devolve upon you to mark the fingering of any new pieces, (which are not already marked,) for yourself. This will be easily and correctly done, after you become acquainted with the principles of fingering:—

**101.** 

**102.** 

**103.** 

**104.** 

**105.** 

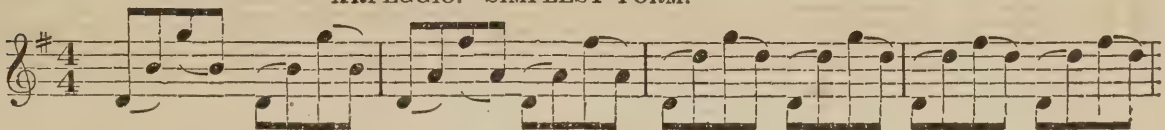


106.  
BENDA.



## ARPEGGIO. SIMPLEST FORM.

107.



## ARPEGGIO IN TRIPLETS.

108.



109.

New Orleans  
Waltz.  
ANON.





## SECONDO.

**110.**  
**Hunter's Chorus.**  
**VON WEBER.**

110.  
Hunter's Chorus.  
VON WEBER.

110.  
Hunter's Chorus.

Hunter's Chorus.

**110.**  
Hunter's Chorus.

This musical score is for "Hunter's Chorus," numbered 110. It is written for a single melodic line in G major (one sharp) and 2/4 time. The piece begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The first staff starts with a forte (*f*) dynamic and features a series of eighth-note runs. The second staff introduces a piano (*p*) dynamic section. The third staff continues with various dynamics, including *f*, *p*, and crescendo markings. The fourth staff shows a transition from *f* to *p*. The fifth staff includes a crescendo marking and ends with a fortissimo-zing (*fz*). The sixth staff begins with *fz* and moves to *p*. The seventh staff returns to *fz* and includes accents. The eighth staff continues with *fz* and accents. The ninth staff features a final flourish with accents. The tenth staff concludes the piece with a final chord and a repeat sign at the end.



## SECONDO.

111.

Von Weber's  
last Waltz.

**Fine.**

**Da Capo.**

112.  
Religious March.  
GLUCK.

**pp**

**Cres.**

**Mez.**

**p**

## PRIMO.

**111.**  
Von Weber's  
last Waltz.

Andante.

**111.**  
Von Weber's  
last Waltz.

Andante.

**Da Capo.**

**112.**  
Religious March.  
GLUCK.

**112.**  
Religious March.  
GLUCK.

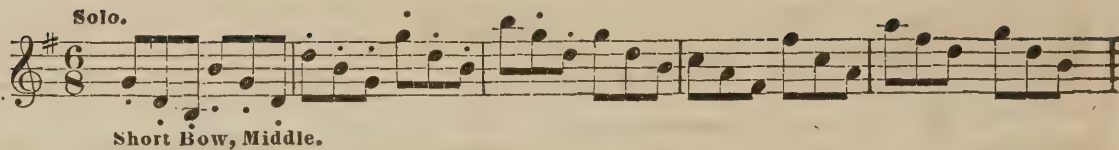
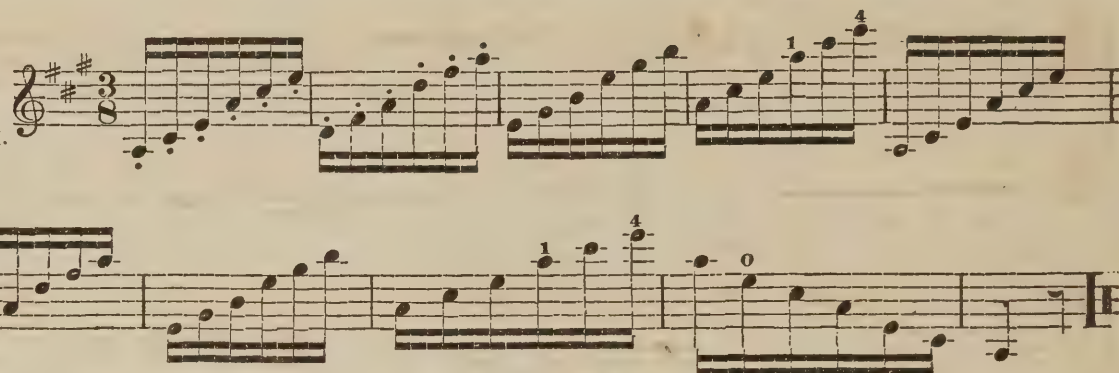
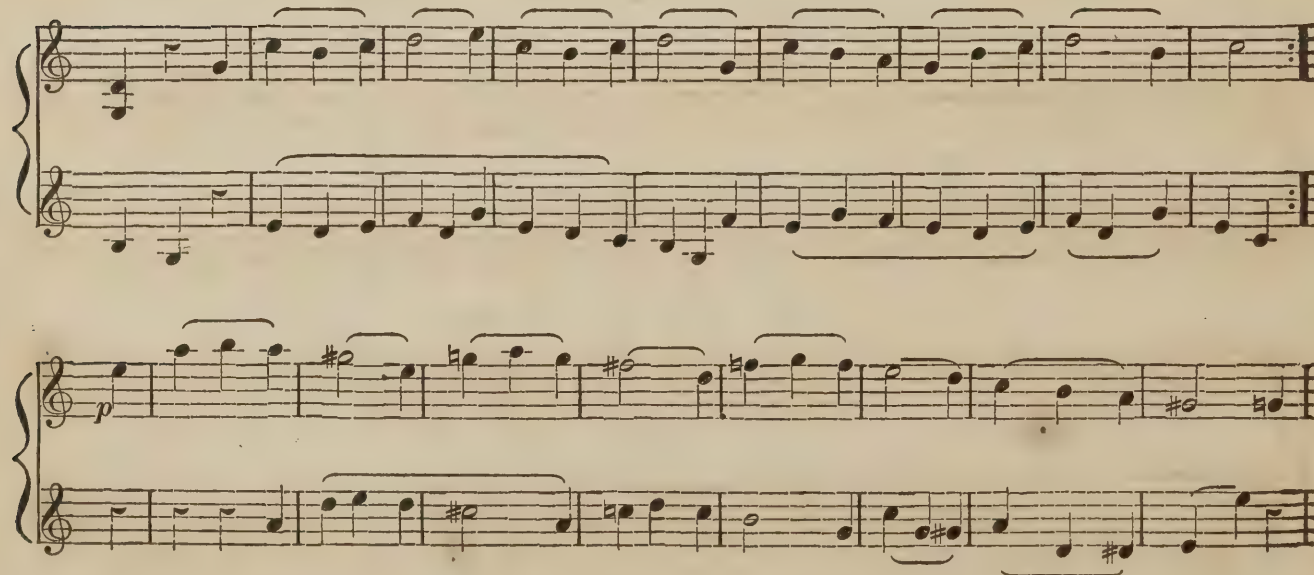
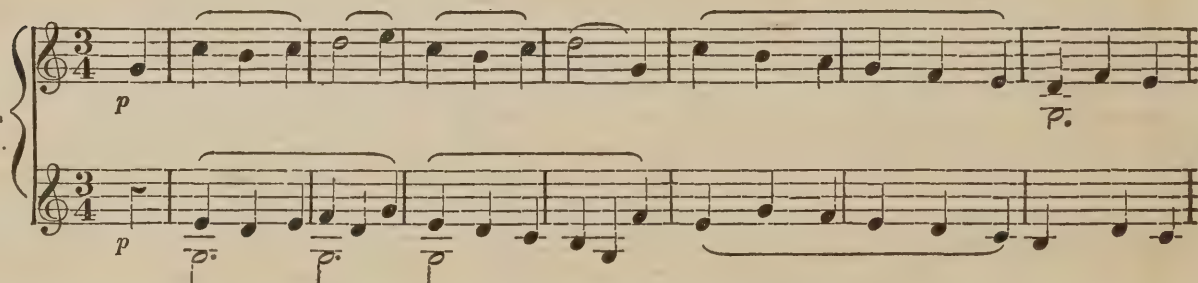
*pp* 3d pos. 1st pos. *cres.*

3d pos. *p* *Cres.*

3d pos. *Extension to E*

3d pos. *Extension to E*



**113.**  
Exercise.  
CANDERBECK.**114.**  
Exercise.  
CANDERBECK.**115.**  
Minuetto.  
PLEYEL.

This musical score is for a piece titled "The American Violinist," which is 5 pages long. The score is written for violin and piano. It consists of six systems of music, each with a violin staff and a piano accompaniment staff. The key signature is one sharp (F#), and the time signature is 2/4. The score begins with a violin staff starting on a whole note G4, followed by a piano accompaniment of two eighth notes (F#4 and G4). The violin part features a series of eighth-note runs and slurs, while the piano part provides a steady accompaniment with eighth and sixteenth notes. The piece concludes with a final cadence on a whole note G4 in the violin and a sustained piano accompaniment.



116.

Rondo.  
PLEYEL.

Allegretto.

*p*

*fz*

*fz*

*fz*

*fz*

*pp*

*dolce.*

*fz*

*fz*

*f*

*p*

*p*

THE AMERICAN VIOLINIST

This musical score is for a piece titled "The American Violinist". It is written for piano and violin. The score consists of eight systems, each with a piano part on the left and a violin part on the right. The piano part is written in treble and bass staves, while the violin part is written in a single treble staff. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, beams, and slurs. There are dynamic markings including *fz* (forzando) and *f* (forte). A specific instruction, "Syncopation", is written below the piano part in the seventh system. The piece concludes with a double bar line in the eighth system.



**117.**  
Rondo.  
PLEYEL.

Allegretto.

The musical score is written for Violin and Piano. It begins with a treble staff for the violin and a grand staff (treble and bass) for the piano. The tempo is marked 'Allegretto.' and the time signature is 6/8. The key signature has one flat (B-flat major). The score consists of six systems of staves. The first system shows the beginning of the piece with a treble staff for the violin and a grand staff for the piano. The subsequent systems show the piano accompaniment in two staves (treble and bass). The music features various melodic lines, arpeggios, and rests, typical of a rondo form.

This page contains seven systems of musical notation for a piece titled "The American Violinist". Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece concludes with a double bar line and repeat signs at the end of the seventh system.



One part executed with the Bow, and the other Pizzicato.

**118.**  
Mervielle de  
Paganini.

Bow. Adagio.

Pizz.

## DOUBLE STOPS.

**119.** Solo. **Allegro.** *\* This abbreviation is to be played as four sixteenth notes.* **H** **Fine.**

**Da Capo.**

The pupil who has followed and practised the instructions and exercises, as they have occurred in this book, will have made more progress in the art of playing the violin, than nine tenths of those who attempt to play, make in their whole lives. He is now prepared for a few more exercises, which may be progressively difficult. These will follow, suited to his present capacity.

If you would be a good performer, you must not be discouraged at small difficulties, or even large ones; for these will appear but small, if courageously attacked, and perseveringly combated. Remember, for your encouragement, that there was a time when Paganini and Ole Bull could not play as well as you can now; and if they have gone ahead of everybody, you can go ahead of many who started in the race with you.

## OF TUNING THE VIOLIN.

It may be thought that instructions should, before now, have been given relative to *tuning* the Violin; but, usually, for some months the teacher is expected to perform this until the pupil's ear becomes perfectly correct. You will now, however, be

able to tune your own instrument, by adhering to the following directions.

First, you must have some standard instrument, such as a tuning-fork, or pipe, to give you the uniform and infallible sound A, in the second space of the staff.

A correct flute gives this sound sufficiently precise for all practical purposes. I have carried, in my vest pocket, for the last twelve or fourteen years, a small brass pipe, which is the most convenient article for this purpose.

Tune the second string to A, second space:—the first string to E, fourth space, an exact 5th *above* A; the third string to D, below the staff, just a 5th *below* A; and the fourth string to G, below the 2d leger line below, just a 5th below D, which completes the tuning.

When the Violin is in perfect tune, there is a sweet blending of any two contiguous strings into each other, which gives delightful satisfaction to the ear and mind; but if they are a *single hair* out of the way, or distant from the truth, the discords, though not discoverable to uncultivated, or *leather ears*, are indescribably agonizing to a true musician.

**120.** Solo. **Paisiello's Air** *Con Varie.* **BEETHOVEN** *p* *f* *f* *3d pos.*

*p* *1* *Cres.* *f*

**Var. 1.** *p*

**Var. 2.** *p* *1*



3d pos. Extension (Harmonic E.) Extension

1st pos.

Var 3.

*p*

*fz*

**121.**  
**Caprice.**  
**HOFFMEISTER.**

dolce.

*f*

3d pos.

5th pos

3d pos. 5th pos

3d pos. 5th pos. 1st pos.

Coda.

3d pos. 1st pos.

2d pos. 3d pos. 4th pos.

# 122.

Exercise.

Short Bow, middle.



**123.**  
The celebrated  
Cuckoo Solo.  
ANON.

**Allegro.**

**Bis.**

**Cuckoo.**

**Bis.**

**Cuck - - - oo.**

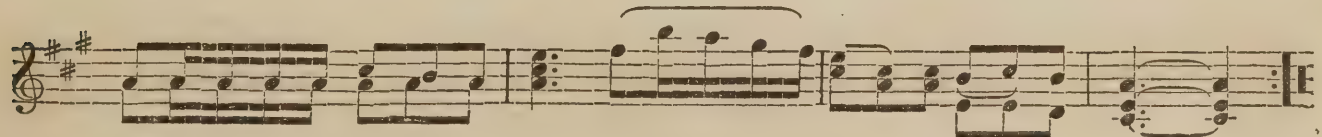
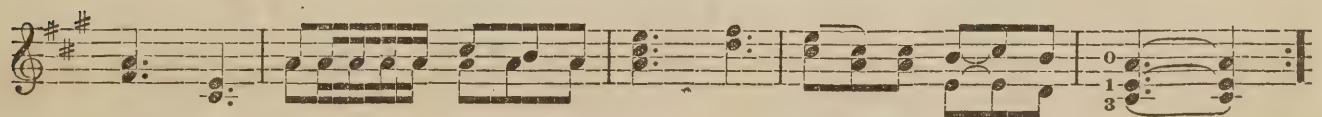
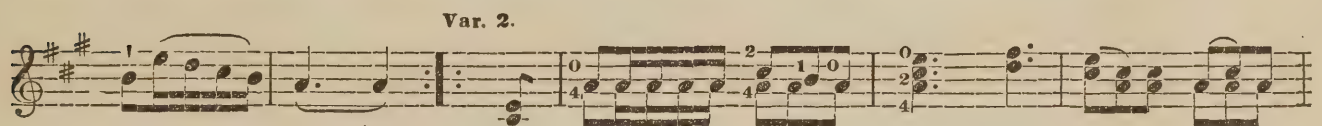
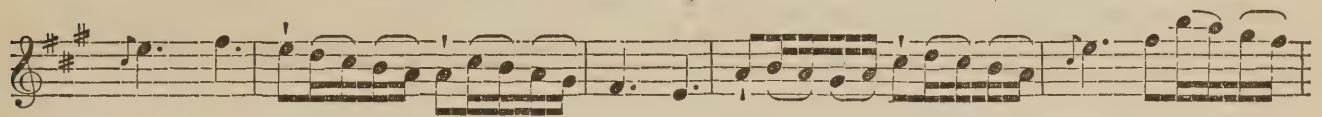
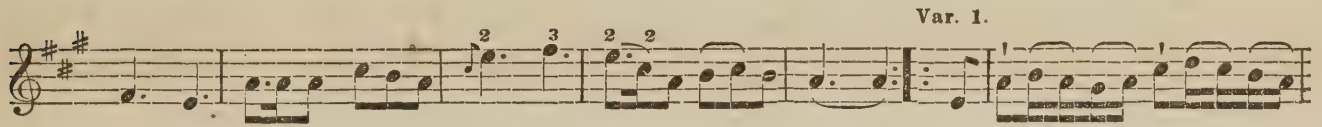
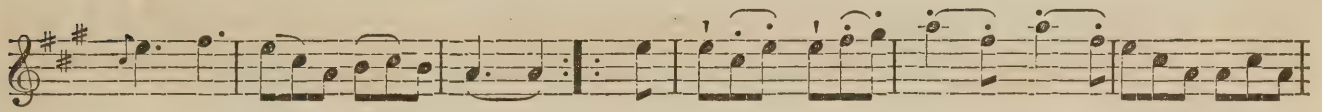
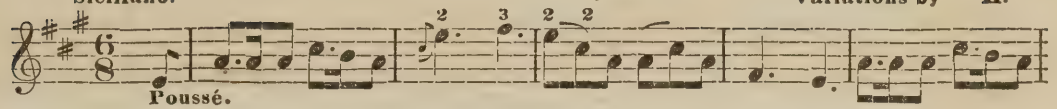
**Bis.**

# 124.

Old Rosin, the beau.

Siciliano.

Variations by H.



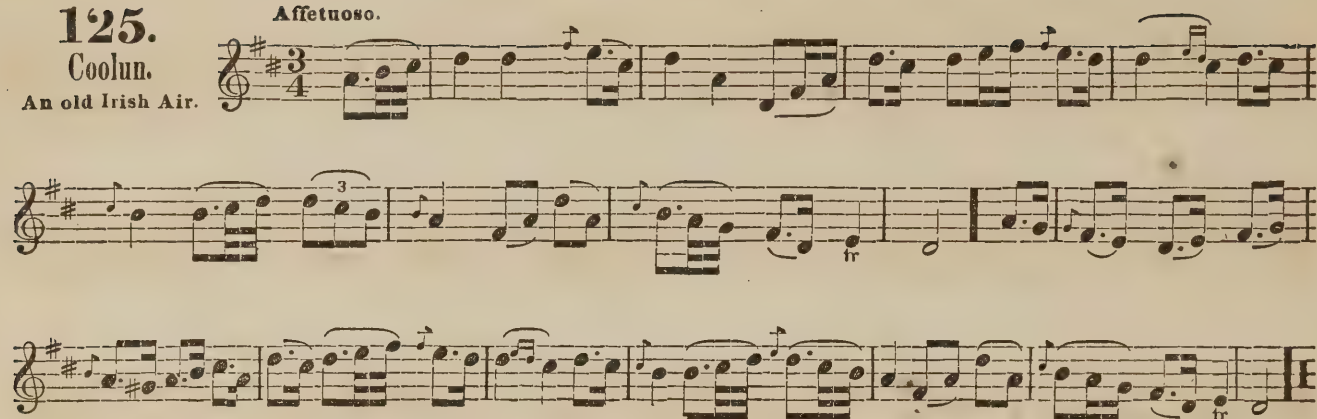


125.

Coolun.

An old Irish Air.

Affettuoso.

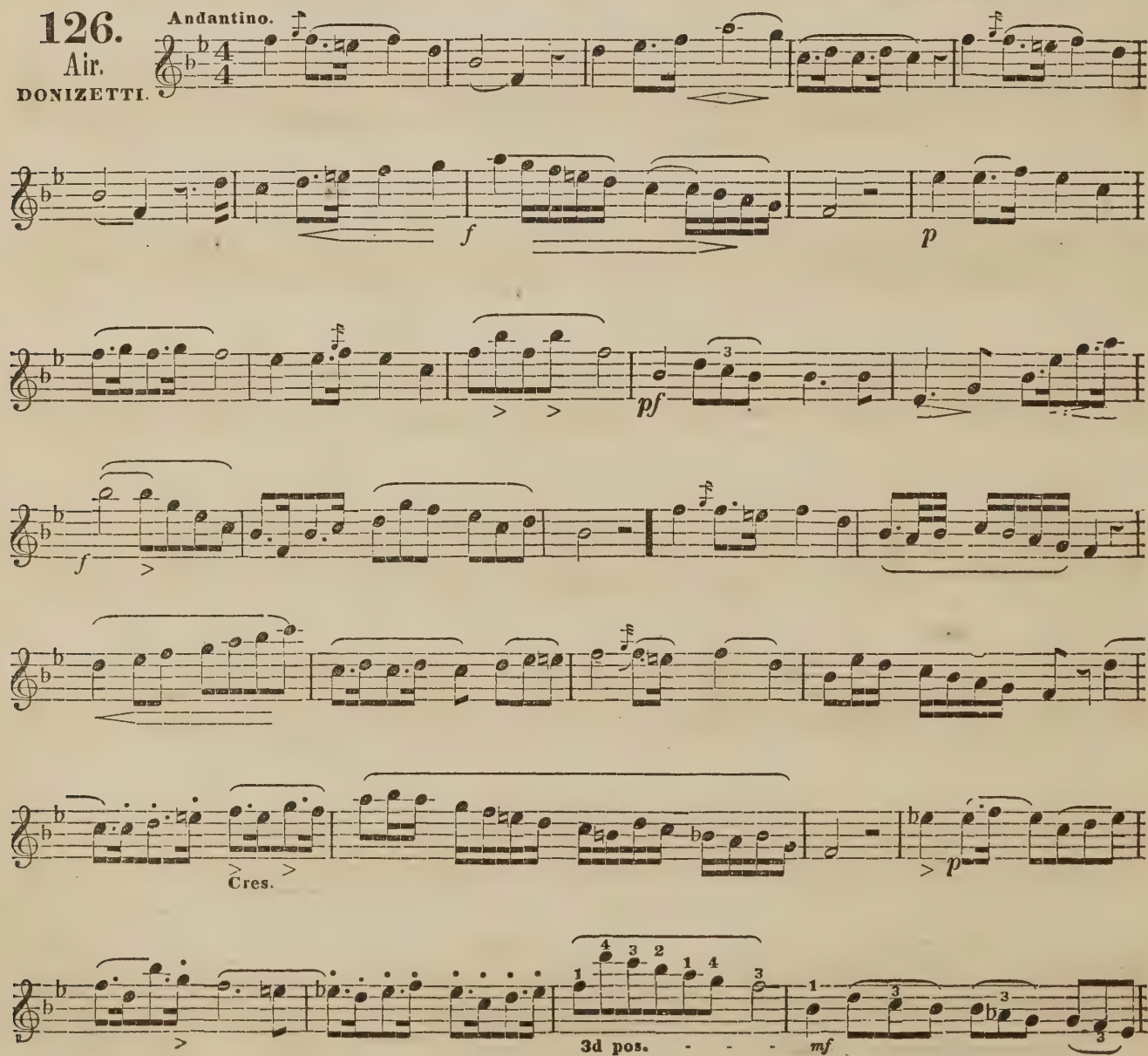


126.

Air.

DONIZETTI.

Andantino.



Musical score for a violin piece in B-flat major, 2/4 time. The score consists of four staves. The first staff begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The second staff continues the melodic line. The third staff features a pianissimo (*pf*) dynamic and includes triplet markings. The fourth staff concludes the piece with a double bar line, marked with forte (*f*) and piano (*p*) dynamics.

**126.** Tema Grazioso.  
 Air. Styrien.  
 ANON.  
 Allegretto Moderato.

Musical score for 'Tema Grazioso' in D major, 3/4 time. The piece is an 'Air. Styrien' by an anonymous composer. It consists of two staves. The first staff begins with a piano (*p*) dynamic. The second staff continues the melody and is marked with a piano (*p*) dynamic.

Musical score for the first variation of 'Tema Grazioso' in D major, 3/4 time. The first staff is marked with a piano (*p*) dynamic. The second staff includes a first ending bracket labeled '1' and a '3d pos.' marking, followed by a pianissimo (*pp*) dynamic.

Var. 1.  
 p Legerment.

Musical score for the second variation of 'Tema Grazioso' in D major, 3/4 time. The first staff includes triplet markings and a piano (*p*) dynamic. The second staff continues the melody and is marked with a piano (*p*) dynamic.

Musical score for the third variation of 'Tema Grazioso' in D major, 3/4 time. The first staff continues the melodic line. The second staff concludes the piece with a double bar line and a piano (*p*) dynamic.



Var. 2.

*f* *p* Pizz.

Exercise on the 2d, or A String.

127.

2 2 2 2

\* Exercise in Tenths.

128.

1 4 1 4 1 4 1 4

\* This is played with 1st and 4th fingers on the 3d and 4th Strings.

129.  
Etude; or Study.  
From R. Kreutzer.

0

Bis.

A single-staff violin score in G major (one sharp) and 2/4 time. The piece consists of 11 measures. The notation includes various musical symbols: treble clef, key signature (F#), time signature (2/4), and a variety of note values (eighths, sixteens, and dotted notes). Fingerings are indicated by numbers 1-4 above or below notes. A trill (tr) is marked in the 10th measure. A double bar line with repeat dots appears at the end of the 11th measure. The score is printed on a single page with a large margin at the bottom.





**131.**  
Auld Lang Syne.  
With 2 Variations.

Var. 1.

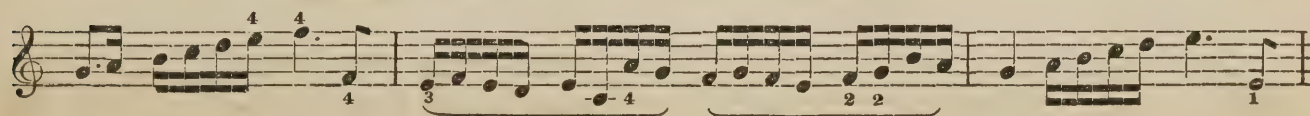
Detaché.

Var. 2.

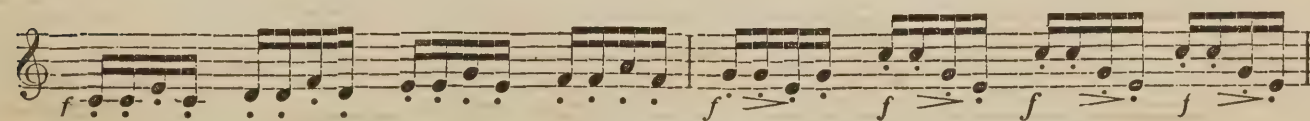
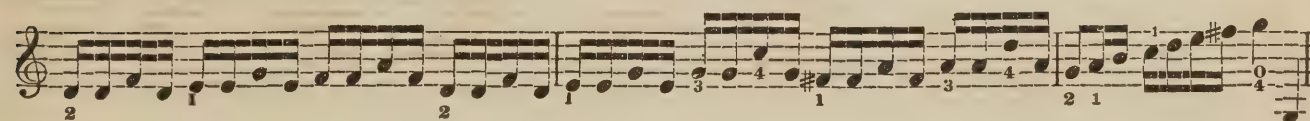
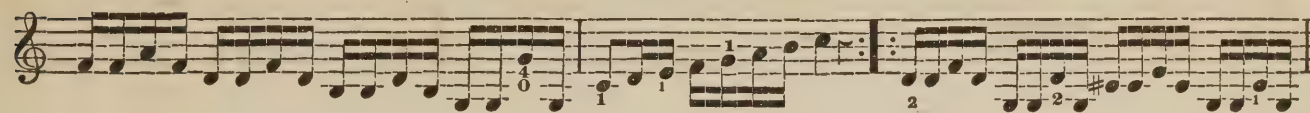
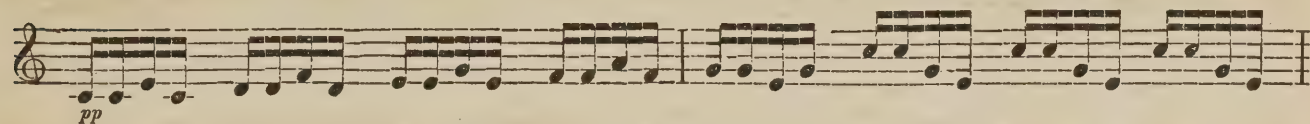
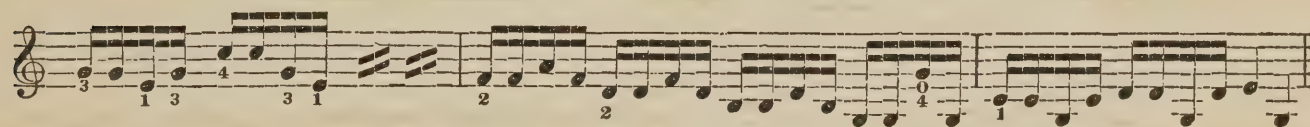
Arpeggio.





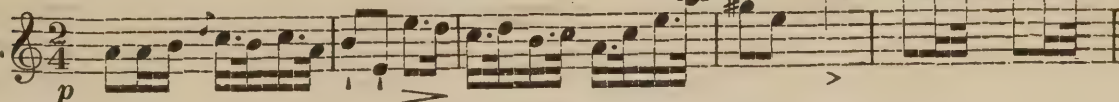


## Var. 2. Allegro Vivace.

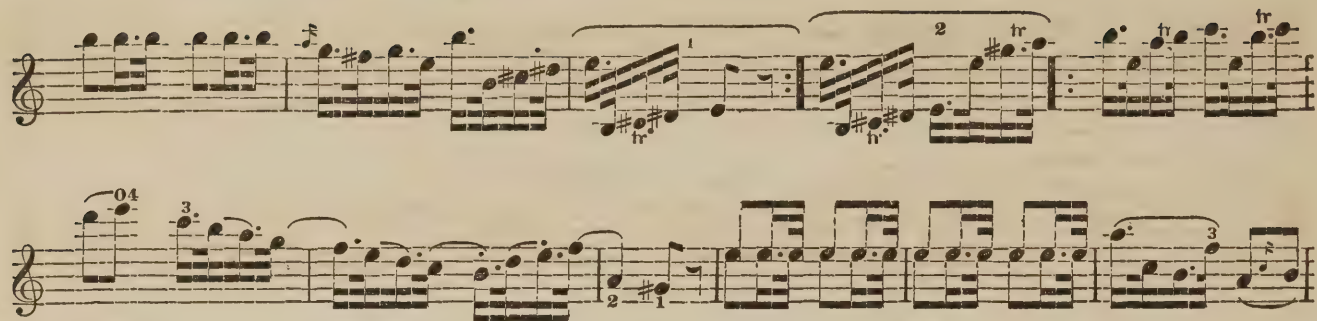


Andante un poco Allegretto.

133.

Air. Con varie.  
P. RODE.





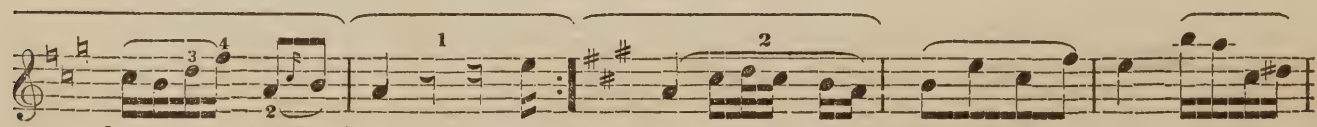
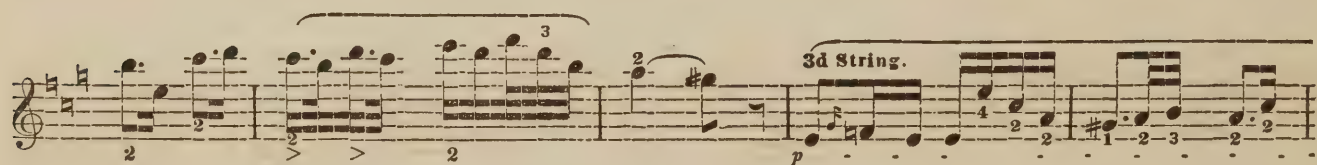
Extension.



Var. 1.

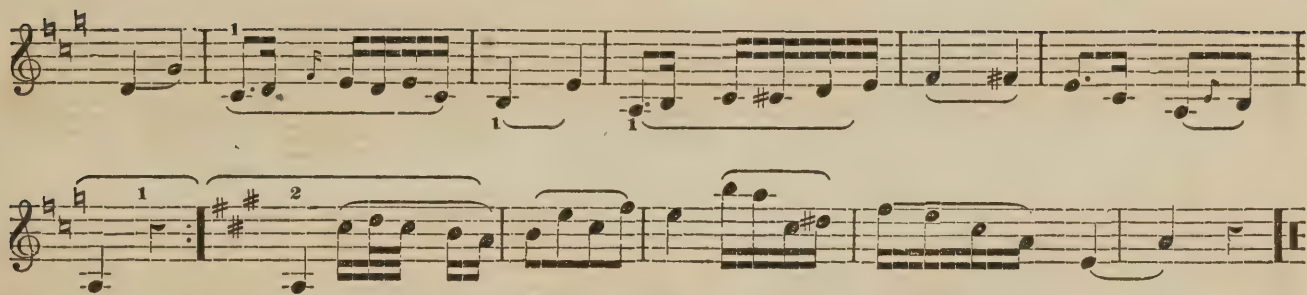


Con forza.

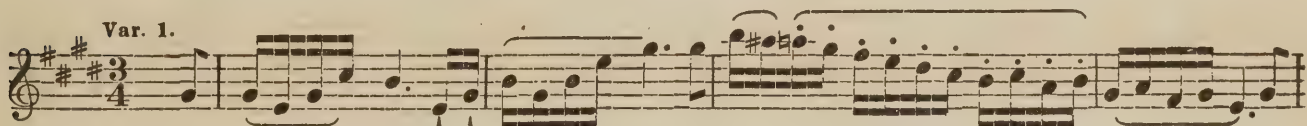
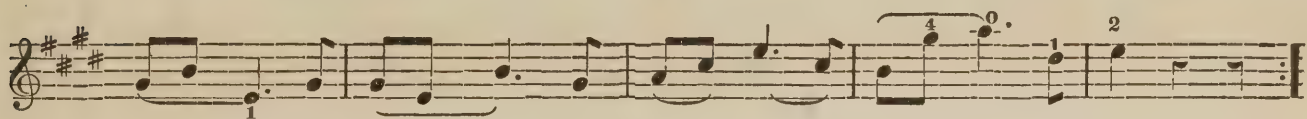
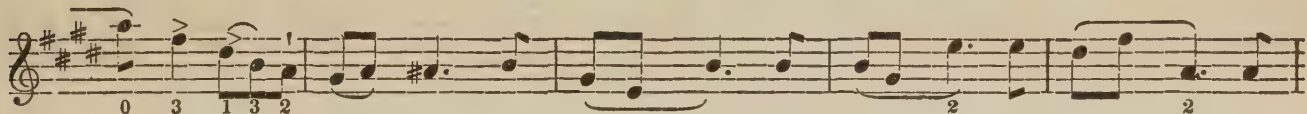
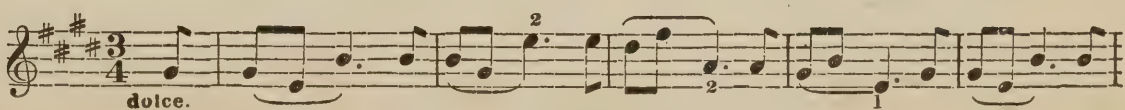


Var. 2, on the 4th String, Sostenuuto. { 1st time *p* }  
 { 2d time *f* }

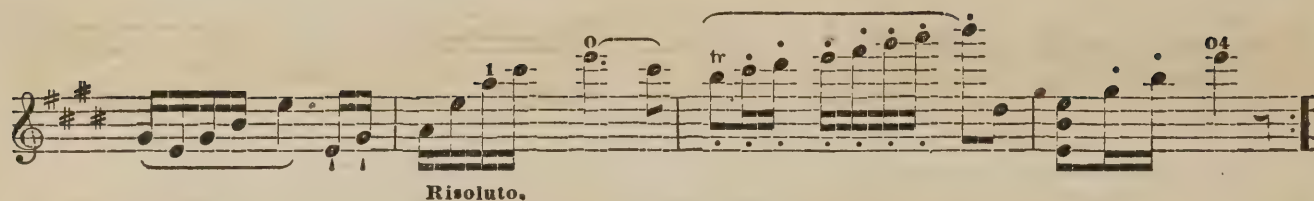




**134.**  
*Air, Con varie.*  
C DEBERIOT

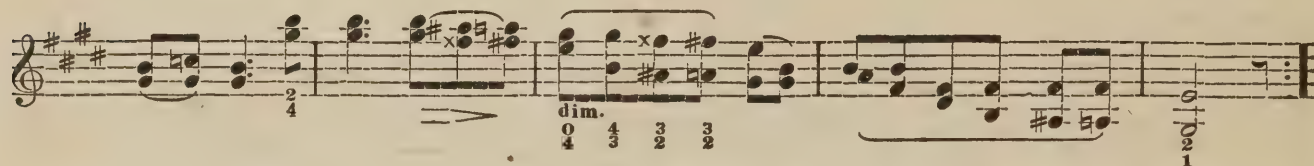
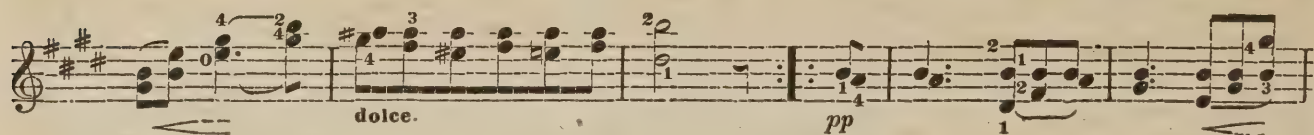




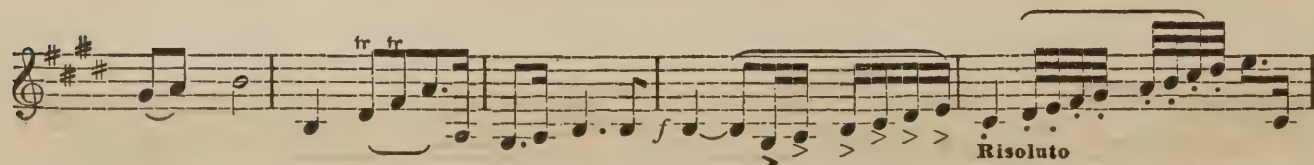
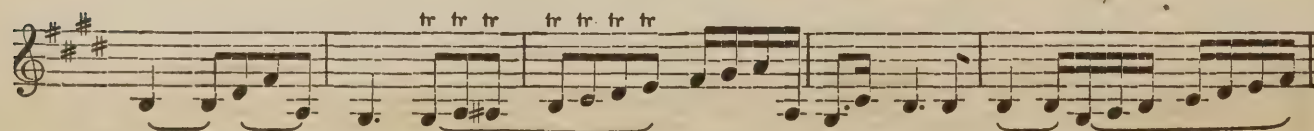
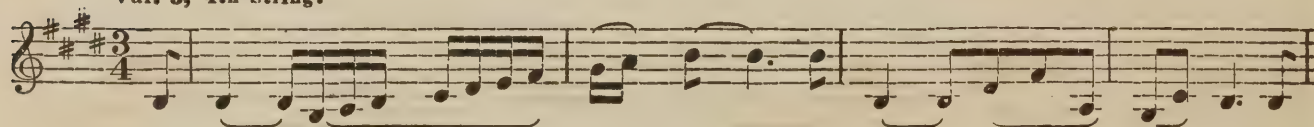


Risoluto.

## Var. 2, Sostenuto.



## Var. 3, 4th String.



Risoluto

## Var. 4. Grazioso.

Calando.

8 va. . . Tiré.  
loco

1 1 1 1 3 4 0 3

135.

at one Bow.

3d pos. . . 5th pos.

136.  
Waltz.  
CANDERBECK.

Presto.

40.

19



4 1 4 1 4

2

Fine. Minorc. 3d pos.

1 3 1 4 2 3 1 3 2 1 3 1 3 2 4

1 3 1 4 3 1st pos.

Da Capo.

4th pos.

Da Capo al Fine

2 3 4 0 2 2 2 3 2 3 2 3 4

## 137.

## Fandango.

Played by Canderbeck.  
CORARO.

2 4 2 2 1 2 3 2

2 3 1 4 2

2 3 1 4 2

**Da Capo.**

3d pos.

**Da Capo.**

## MISCELLANEOUS EXERCISES,

Combining the foregoing instructions, with pleasant, useful practice.

*Andante.*

**138.**

**HAYDN.**



*Andante Arioso.***139.**

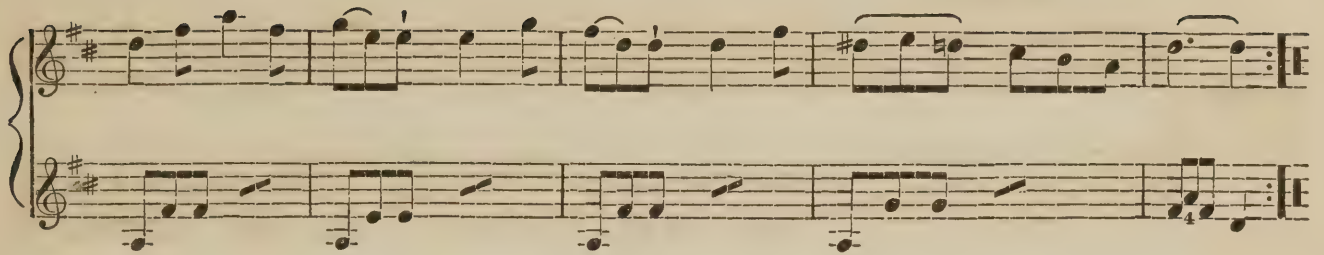
PLEYEL.

Exercise 139 by Pleyel is in 3/8 time with a key signature of one sharp (F#). The piece is marked 'Andante Arioso'. It consists of two systems of staves. The first system has a grand staff with a treble and bass clef. The second system also has a grand staff. The music features a variety of note values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

*Larghetto.***140.**

MAZINGHI.

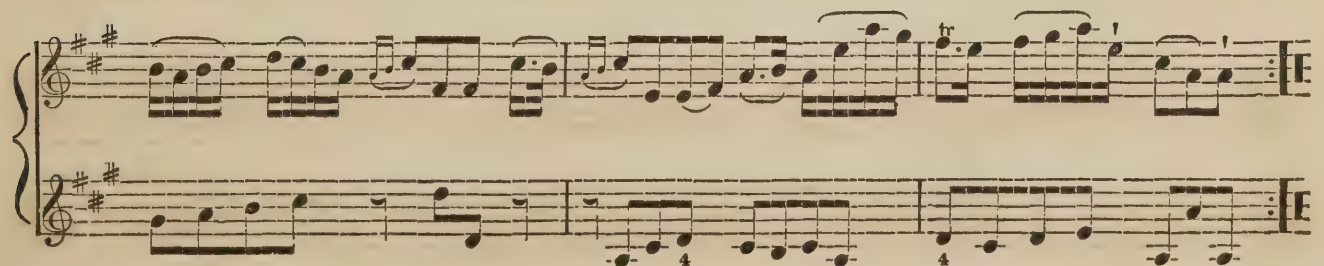
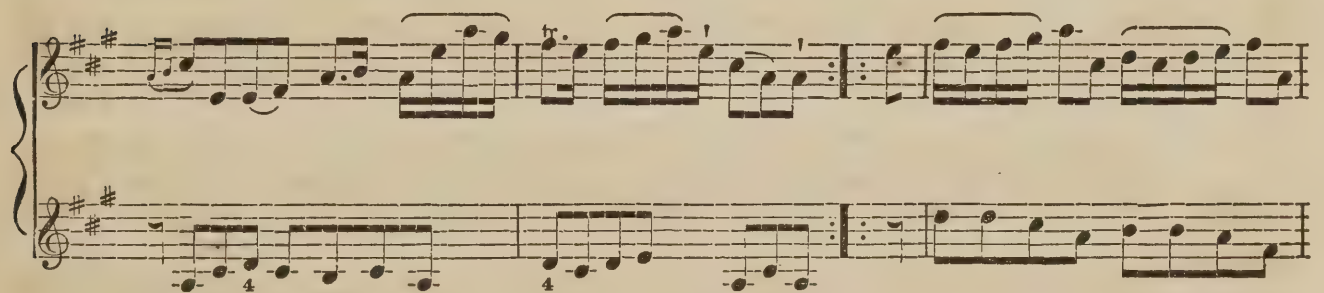
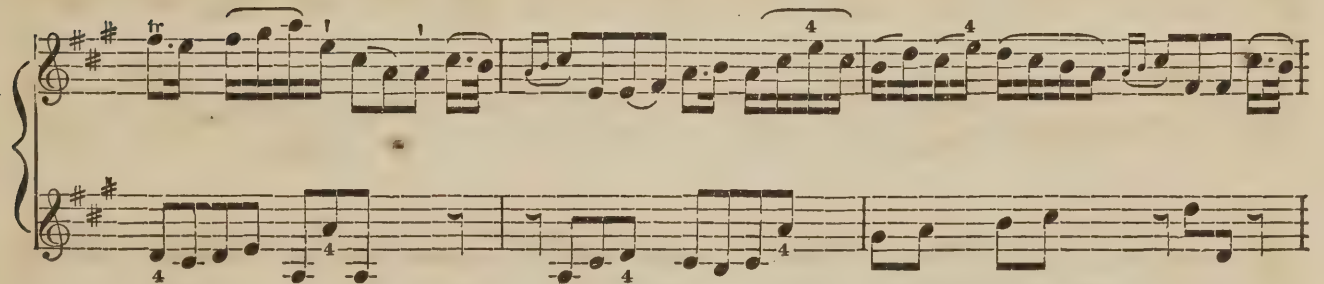
Exercise 140 by Mazinghi is in 6/8 time with a key signature of one sharp (F#). It is marked 'Larghetto'. The piece consists of two systems of staves. The first system has a grand staff with a treble and bass clef. The second system also has a grand staff. The music features a variety of note values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.



**141.**  
My ain kind dearie,  
SCOTCH.

*Andantino.*  
*Poussé.*

The second system of the piece consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a series of eighth and sixteenth notes, some beamed together, and a final measure with a repeat sign and a double bar line. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a series of eighth and sixteenth notes, some beamed together, and a final measure with a repeat sign and a double bar line.





Andantino.

142.

MOZART.

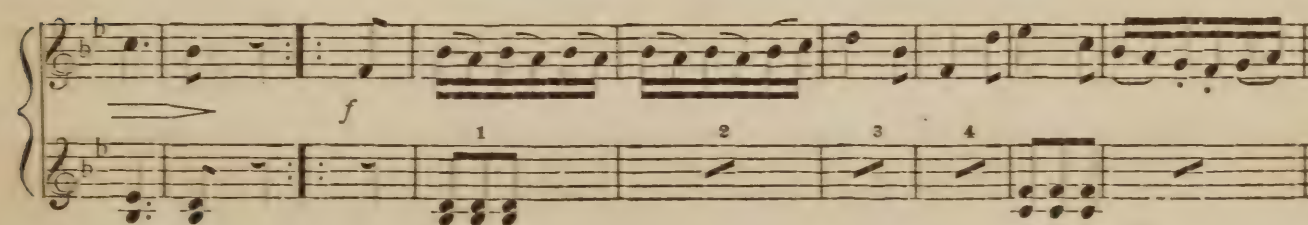
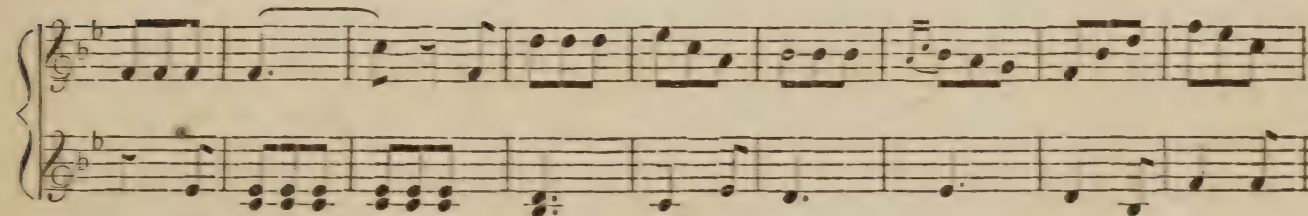
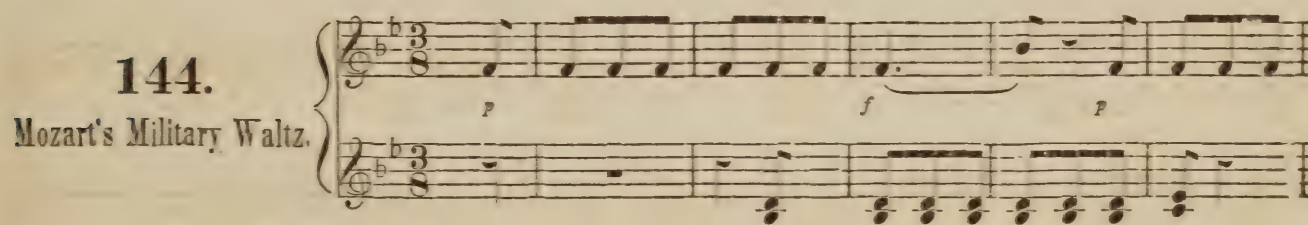
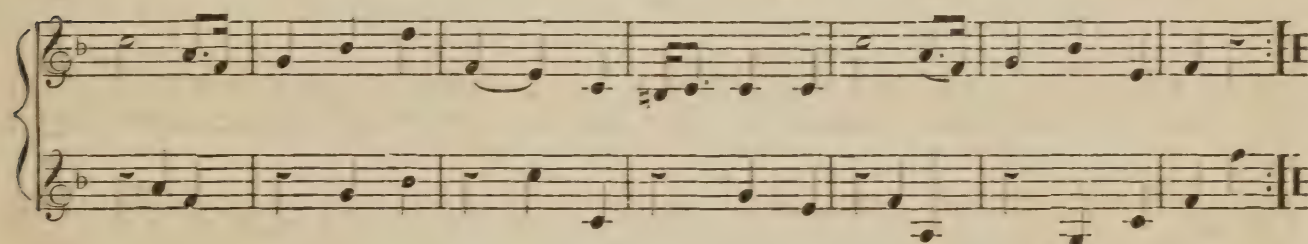
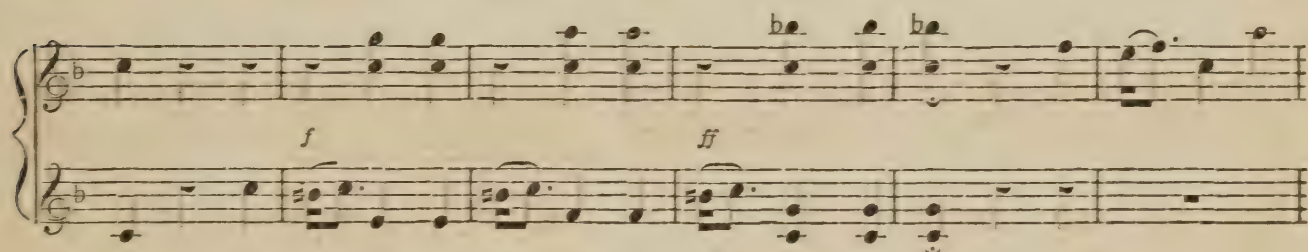
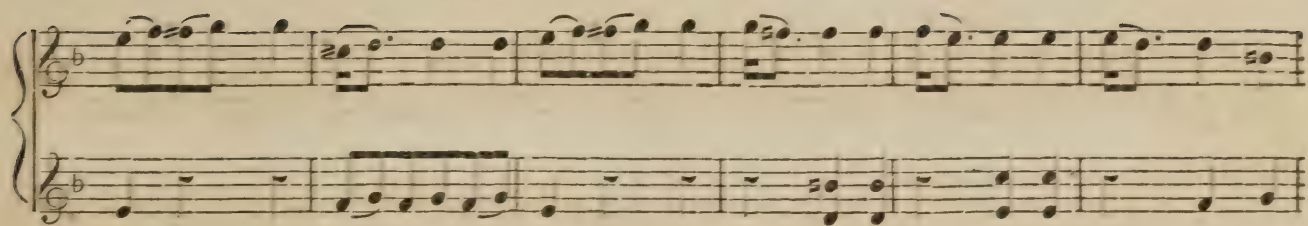
Two systems of piano accompaniment for Mozart's Andantino, No. 142. The first system consists of two staves in 2/4 time, with a treble and bass clef. The music features a steady eighth-note accompaniment in the right hand and a more active line in the left hand. A 'Cres.' (crescendo) marking is placed above the right-hand staff. The second system also consists of two staves, continuing the piece. A 'p' (piano) marking is placed above the right-hand staff. The third system continues the piece with similar notation. The fourth system concludes the piece with a 'f' (forte) marking above the right-hand staff and a 'ff' (fortissimo) marking above the left-hand staff.

143.

Minuetto.

PLEYEL.

Two systems of piano accompaniment for Pleyel's Minuetto, No. 143. The first system consists of two staves in 3/4 time, with a treble and bass clef. The music features a steady eighth-note accompaniment in the right hand and a more active line in the left hand. The second system continues the piece with similar notation. The third system concludes the piece with a 'f' (forte) marking above the right-hand staff and a 'ff' (fortissimo) marking above the left-hand staff.



## 144.

## Mozart's Military Waltz.



*p*

*ff* *mf* *ff*

*mf* *p* *f*

*p*

*p* *f* *p* *f*

145.

German Hymn.

Andante.

3d. pos.

2 4

1 3

7

7

7

7

7



Violin and piano score for measures 1-8. The key signature is one sharp (F#). The piano part features a complex, flowing accompaniment with many sixteenth and thirty-second notes. The violin part has a melody with first and second endings indicated by bracketed numbers 1 and 2.

**146.**  
O, Dolce Conento.

*Allegretto.*

Violin and piano score for piece 146, measures 1-4. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked 'Allegretto'. The piano part has a steady accompaniment of eighth notes.

Violin and piano score for piece 146, measures 5-8. The piano part continues with a steady eighth-note accompaniment, while the violin part has a melody with some rests.

Violin and piano score for piece 146, measures 9-12. The piano part continues with a steady eighth-note accompaniment, while the violin part has a melody with some rests.

**147.**  
J. D. LODER.

*Allegretto.*

Violin and piano score for piece 147, measures 1-4. The key signature is one flat (Bb) and the time signature is 3/8. The tempo is marked 'Allegretto'. The piano part has a steady accompaniment of eighth notes.

Musical score for violin, measures 128-147. The key signature is B-flat major (two flats). The time signature is 4/4. The score consists of nine staves. Measure 128 starts with a treble clef and a B-flat key signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 134 includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. Measure 135 is marked 'Coda.' and 'Espression.' (Expression). Measure 147 ends with a double bar line and repeat dots.

*Allegro Moderato.*

148.

Musical score for violin, measures 148-150. The key signature is B-flat major (two flats). The time signature is 4/4. The score consists of three staves. Measure 148 starts with a treble clef and a B-flat key signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 150 ends with a double bar line and repeat dots.



This page contains ten staves of musical notation, likely for a violin solo. The music is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The notation is highly technical, featuring a variety of rhythmic patterns including eighth and sixteenth notes, often beamed together in groups. There are numerous slurs and ties throughout the piece. The first staff begins with a treble clef and a key signature of two flats. The second staff has a '4' written below it, possibly indicating a measure rest or a specific fingering. The third staff continues the melodic line. The fourth staff features a key signature change to one flat (B-flat only) in the middle. The fifth staff returns to the two-flat key signature. The sixth staff has a 'b' written below it, possibly indicating a measure rest or a specific fingering. The seventh staff continues the melodic line. The eighth staff has a 'b' written below it, possibly indicating a measure rest or a specific fingering. The ninth staff continues the melodic line. The tenth staff ends with a double bar line and a final note. The notation is dense and complex, typical of a technical exercise or a challenging piece of music.

Allegretto.

149.

*f*

*p*

*f*

*Bis.*

*Rallentando.*



150.

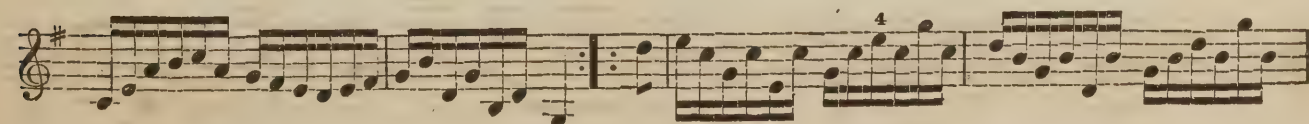
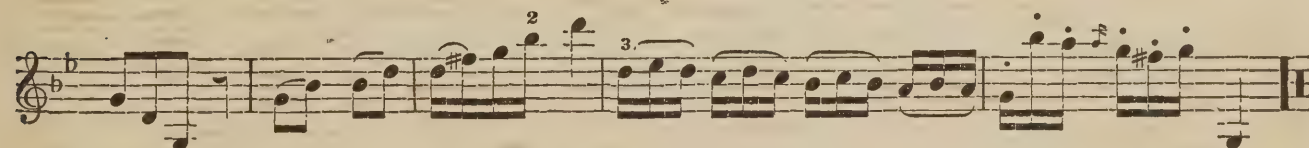
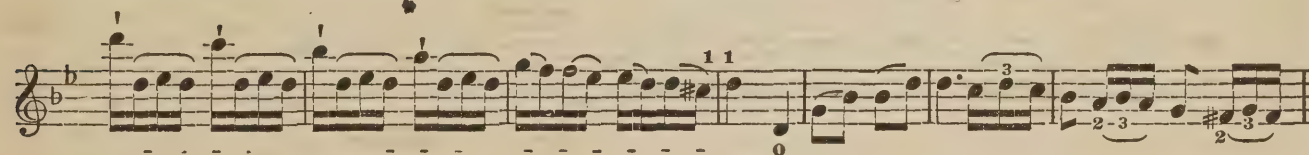
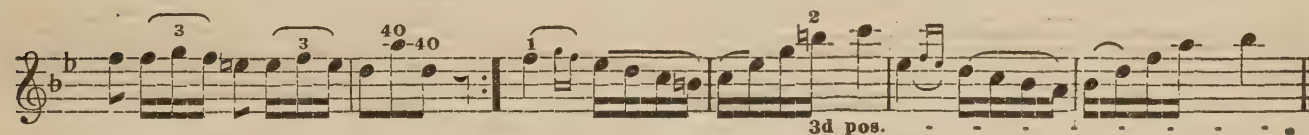
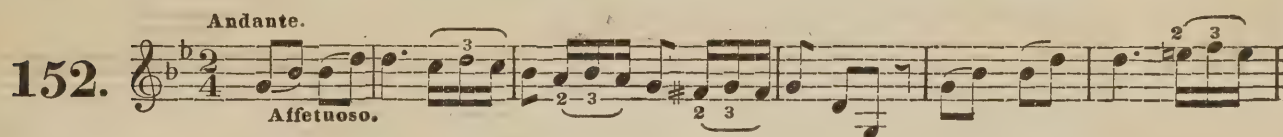
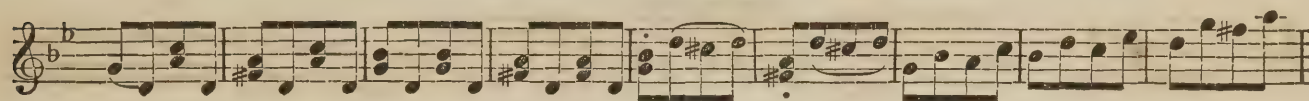
Siciliano.

Andante.

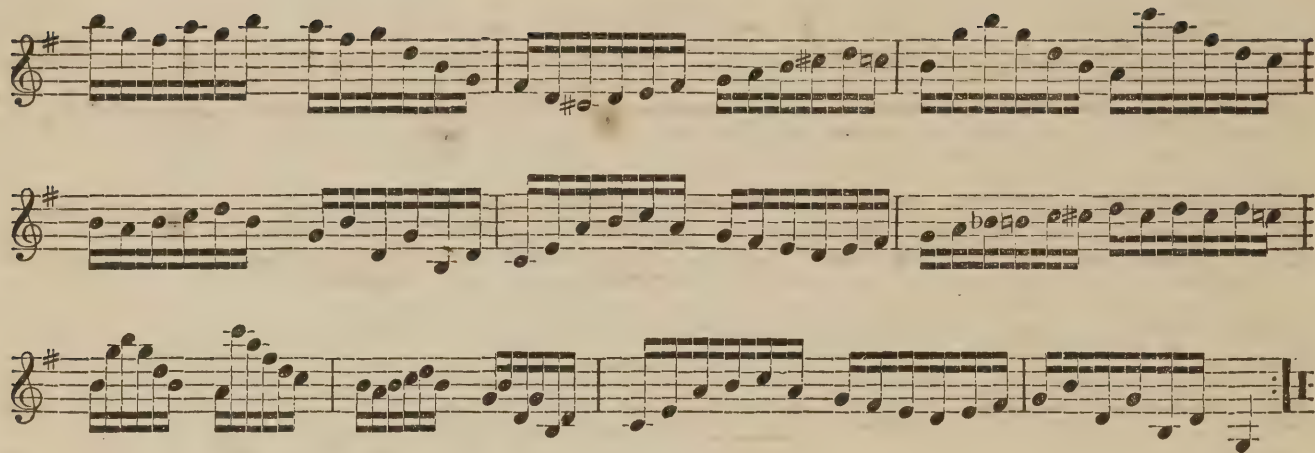
Allegro.

151.

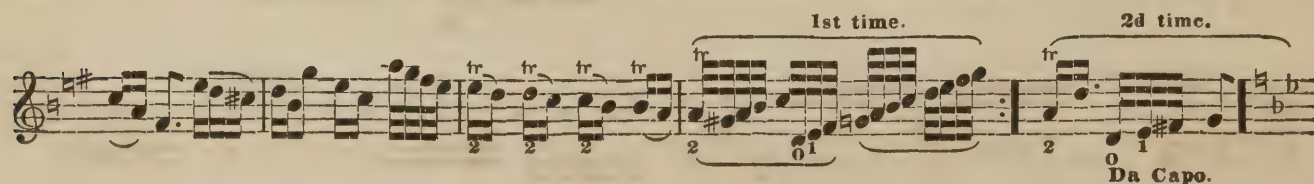
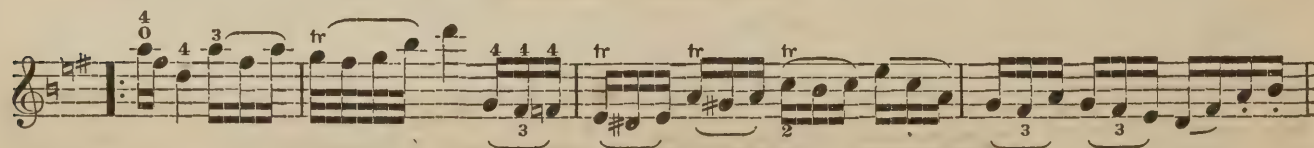
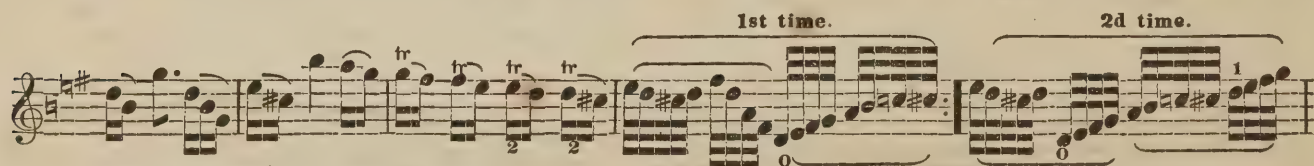
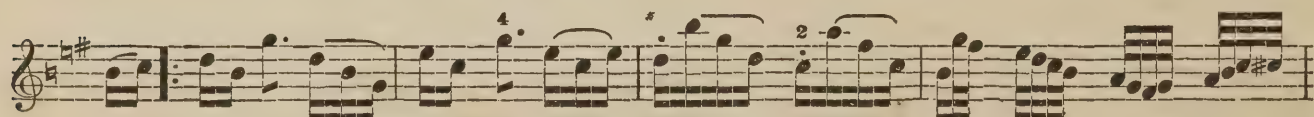
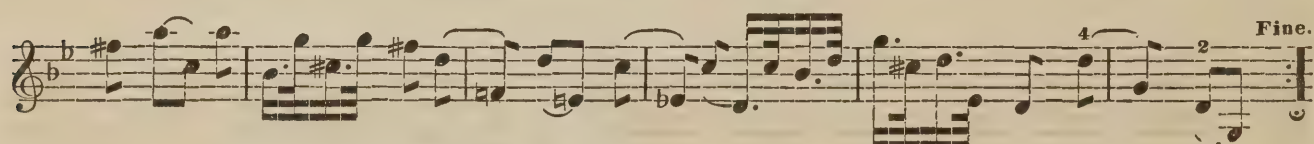
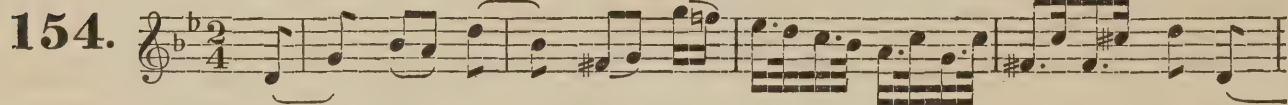
Staccato.







Andante.



Da Capo.

## OF SCRAPING, SPLITTING AND REPAIRING VIOLINS.

Many tolerable, and some first rate violins are totally ruined by scraping inside and out, under the mistaken idea that they will be improved. It is strange how such a notion ever became so prevalent. The violin makers, generally, leave them of the right thickness, and if they are not right when the maker has done with them, you may scrape, and split, and glue up, till you are grey, and your violin will be no better.

If a violin is intrinsically valuable, but out of order, the greatest care should be taken in repairing; and the instrument should be entrusted to none but an experienced workman, and *honest* withal. Some repairers are so dishonest as to tell you your violin is an ordinary one, which, if they can make you believe, and purchase it for a trifle, will "*fix it up*," and sell it for a large advance. The placing of the sound-post, putting under too high a bridge, and some other trifling things, will so change the tone of a fine instrument, as to make it appear perfectly valueless. Such sort of tricks are not rare among worshippers of old violins.

## VIOLIN MAKERS.

It is but of little consequence who is the maker of a violin if it is only a good one. For that matter, it may as well come from a mere manufacturer of *fiddles*, by accident, as from an artist, by design, having been constructed on scientific principles. Some such accidents occur, and some good instruments are the product; but they are very rare.

In the last century there lived in London, a violin maker by the name of Dod; he was familiarly called by the violinists and other musicians, "Old Dod." He was a true genius. He made fine violins. He could so closely imitate the Cremona instruments, that it was with the utmost difficulty that the best judges could discern the difference, either in appearance or tone. On one occasion, after he had completed one of his best, he requested half a dozen of the most eminent players in London, to meet him on an appointed evening. In a dark room, he placed a Cremona of the first quality, and his own in their hands, requesting them to decide which was the Cremona. After a satisfactory trial, they gave it up, that they could not determine. He then introduced a light, which enabled them, by close examination, to distinguish between them. Dod then took out the *bridge* from his violin, and knocked down the *sound-post*, and told them his violin was not worth a guinea; showing, that, in his estimation, almost the whole value of the instrument depends on these two little things. Dod sold his violins for eight guineas, or about forty dollars. Some of them may prove as valuable as the old Italian instruments, but it is not certain that any one will remain as good in old age, as in infancy; though, if well made, they generally improve.

The most of the violins brought to this country, are made, like Pindar's razors, to sell. A few, only, are worth having, and the best of them, that I have seen, were made in France. Germany is the great toy shop of the world; and among its toys are tens of thousands of *fiddles*, a cart-load of which, would not be worth picking up in the street, even if they could be had at so low a rate. Still, some good instruments are made even in Germany. I do not know any modern makers who are worthy of regard, except Worchelst, who has an excellent reputation. Ries, fifty or sixty years ago, made some capital violins.

Thibet, (Teeba,) is said to be the best maker in France. His violins sell for 150 dollars. Remy is an excellent maker.

Nicholas is good. Pillement has made some pretty good instruments. Breton, Simonin, Salzard, Chevrier, and Paillot, are familiar names, in French violins.

The most desirable violins, however are those made by Stradivarius, Guarnerius, and Amati, in the town of Cremona, in Italy, in the 17th century. Steiner & Klotz, who were pupils of the above, are the authors of some excellent instruments. \*Caspar de Salot was, also, a very good old maker. These instruments are found in the hands of musicians and amateurs, and wealthy gentlemen, the latter of whom, hoard them up, as matters of mere treasure and curiosity. Comparatively, however, they are scarce, and are to be obtained with great difficulty, and only at exorbitant prices. Many of these violins, it is said, are found hung up on the walls of convents and monasteries, in various parts of Europe. They have hung there, of no use to anybody, for ages; and they cannot be had at any price.

Paganini had, during his life, accumulated eight Cremona violins, which, at his decease, he bequeathed to eight of those performers, whom he esteemed as the best in Europe, viz.: De Beriot, Ernst, Lipinski, Mayseder, Molique, Ole Bull, Spohr, and Vieux Temps.

There are a great many violins in this country which profess to be Cremonas; having an old appearance, and false labels inside; but if you purchase one of these, you will probably be cheated. There may be a charm about it when it first comes into your possession, but you will soon learn, that it has a dull, lifeless sound, not to be heard at any distance; or perhaps the upper strings will be pretty good, while the 3d and 4th will be heavy and without power. Sometimes all the strings will be good except the 4th, and that will not vibrate at all unless with an extra pressure of the bow. Such an instrument is almost worthless.

There are a few violins made in the United States. None of any notoriety, however, have been produced. An establishment recently erected at Brattleborough, Vt.,† has brought out some of the best I have seen. They are sold at thirty dollars each. There is a factory in Boston and in Philadelphia.

## KEEPING THE VIOLIN.

The violin is a delicate instrument, and ought not to be thrown about carelessly and exposed to dust and dampness; or permitted to come in contact with rough objects, to bruise or scratch it. It should be put into a silk bag, when not in use, and then in a trunk or box, made for that purpose. Rosin should not be suffered to accumulate on it under the strings and around the bridge. Many think it is an advantage to have a thick coating of rosin on the belly; but they are mistaken, for everything of such a nature hinders the vibration of the sounding-board, and consequently impairs the tone of the instrument.

## THE SOUND POST.

In arranging a violin, for playing, the first thing to be done, is, to put in a sound post. This so connects the upper and under sides of the violin as to communicate the vibrations of the strings, through the bridge, to every portion of the instrument. It likewise supports the right foot of the bridge, and contributes, essentially, to a firm smooth tone. The sound post ought to be made of pine, or fir, and to be placed perpendicularly just behind the right foot of the bridge. It should not be so long as to raise up the belly out of its proper position.

\* This may be the same as Gasparo Lisardo.

† Woodbury & Burditt are the makers.



but so as to stand up without the pressure of the bridge and strings upon it. Do not tie a string around one end of it, and put it in, letting the string dangle about, inside, or hang out,

on the outside; but make use of a piece of sheet iron, made in the following form,



with the point of which, pierced into the post you may set it up, and with the hook end may adjust it as you please.

### THE BRIDGE.

The bridge is a very important appendage of a violin. Different experiments on every individual violin only can determine whether it should be of hard, or soft wood; (maple is used in all cases;) whether it should be higher, or lower; whether thick, or thin. It ought to be placed exactly opposite the notches in the sound holes, precisely thirteen inches from the nut, perpendicular, and square across. The left side of the bridge should be cut higher than the right, to prevent the larger strings from vibrating against the finger-board.

### STRINGS.

Experience, alone, will mature your judgment in the selection of good and appropriate strings for the violin. Always get the best you can. After having accustomed your violin and yourself to a certain size of strings, endeavor, ever after, to procure those which are as nearly like them as possible. Never tolerate an E string that will not go right up to concert pitch without showing any symptoms of *weakness*. Never let down your strings when you have done playing, for fear they will break; if you do, the instrument will always be out of tune. If they will break, because they are kept up, let them break, the sooner the better, and then you can get some new ones that will stand.

Keep your strings in a tin box, to prevent them from drying up and becoming rotten. The G strings should be wrapped in thin paper and laid in the violin case.

First, second and third strings are best, when they appear light colored and transparent, and have not been saturated and covered with *old, clammy* sweet oil. Reject, also, such as are dark colored and opaque.

### PEGS, PINS OR SCREWS.

The pegs through which the strings pass, in the scroll, are frequently called screws; this, however, is inapplicable, as there is nothing resembling a screw about them. In tightening the strings, we turn them in the same direction that we should turn a screw, and this circumstance has given them this name, probably. They should be called *pegs*, or *pins*.

The best pegs are made of ebony, or box-wood. The former are black and the latter, yellow. Good taste will adapt them to the color of the violin so as to give the best contrast. They should be exactly fitted to the taper form of the holes in both sides of the scroll, so that they will resist the greatest tension of the strings when drawn up to concert pitch. If, however, they *fly back*, rub a little dry chalk or soap and chalk on them, and that will cure the difficulty. When the pins are perfectly fitted, all trouble from *slipping*, or *flying*, is generally obviated.

Some apply powdered rosin on flying pins; but this always makes them turn by jacks with an intolerable squeaking noise, and a perfect tuning of the violin is almost impossible.

### THE BOW.

Without a good bow, it is impossible to perform well, even on the best violin that ever Stradivarius made. A bow too short, too light, too stiff, too elastic, or crooked, will be a real hindrance to good playing. You cannot get a bow that is fit to use for less than three to five dollars. Some of the best are worth ten or twelve. Tourte, of Paris, is the best bow maker in the world.

When the hair of a bow is broken out, it can be replaced for seventy-five cents or a dollar, so as to be as good as ever. The bow should be unscrewed and fastened in the violin case, (after you have done using it,) in such a manner that it will keep its shape; otherwise it will soon be so warped as to lose its value.

### OF GREAT VIOLINISTS.

I will now give you the names of some of the most celebrated performers on the viol'in, and a few brief facts in their history, and bring my book to a close. This remark, concerning each one of them is true; there was a time when they knew nothing more about the violin than you do, or did when you began to play, and the excellence to which they attained, was *acquired*. Had they been idle, careless and inattentive, they would never have arrived at any degree of eminence.

It is not desirable, on your part, to neglect everything, and attend to nothing except your instrument. I do not wish to have my book contribute to make you a musical blockhead. I want you to be intelligent, relative to the occupation you follow for a livelihood and usefulness to your species; I want you to be well acquainted with all the branches of necessary and elegant literature; and especially with the great moral subjects which present themselves to every man in our country, and invite him to give his name and influence to the right side of every one of them.

But, as I have hinted before, I am in hopes that your violin will occupy your attention at just those very times when, if you were immoral and dissipated, you would be at the gaming shop, gaming table, or among vicious females. Such a use of the violin, notwithstanding the prejudices many hold against it, must contribute to virtue, and furnish abundance of innocent and entirely unobjectionable amusement. These are the views with which I hope you have adopted it, and will continue to cherish and cultivate it.

The name of Paganini must ever stand at the head of the first grade of violinists. He was an Italian, and attained his peculiar excellence by what, to most men, would be considered a great misfortune. He was cast into prison, and remained several years. Having a violin, from which all the strings except the D, were broken off, he had no other resource to employ his time but to play on that one string. Gardiner says, "by incessant practice, he acquired an execution so truly astonishing, as to enable him to play more upon this single string than others could play upon four." He played whole pieces in harmonics all over the violin, where common players would never suspect they could be produced; he played two parts at once, one with the bow, and the other pizzicato, for a

specimen of which, I have inserted the "Merveille de Paganini."\*

An account of his reception and performance at the London Opera house in 1831, may be found in Gardiner's Music of Nature, page 214, and will give you a better idea of his powers than anything else I have seen.

He intended to visit the United States, but "died without the sight." He had amassed a princely fortune. I have mentioned the names of those to whom he bequeathed his violins, and should be glad to give some items of their biography; but little is known of them in this country, except of Ole Bull, Vieux Temps, Spohr, and De Beriot. The latter is considered as one of the most scientific and finished players in France. He is also the author of many fine compositions, a few of which are inserted in this work.

Spohr is an eminent performer and composer. He is a German, a large, stout man, producing the most powerful tones on account of the muscular force of his fingers, which press down the strings to the finger board as no other man can do it. He is a popular teacher; some of the best players in Europe having been under his instructions. More leaders of orchestras have been instructed by him than by any other master. His "Violin School" is the best book that has ever been published.

Vieux Temps and Ole Bull have given concerts in the principal eastern and southern cities of this country. They have been, in some respects, rivals; playing on the same evenings and both drawing immense audiences. Bull, however, is the lion, as well here as in Europe. Some suppose him, in many points, superior to Paganini, which opinion is probably correct.

Artot, from France, has also been here. The three last mentioned artists arrived in New York, not far from the close of 1843; they have visited most of the United States, the West Indies, and Canada, and realized large sums of money and reaped additional harvests of reputation among all classes of society, in the new world.

### SOLO PLAYING.

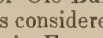
To play a solo, on the violin, is the most difficult thing that can be done with that instrument. To make it acceptable to a cultivated hearer, or even tolerable, you must at least be a neat, smooth, correct player. There is nothing more annoying to all sorts of ears, than the rough grating sounds elicited by learners from the violin, in the first months of their practice. You will be obliged to play a year, or more, before you will be competent to entertain your acquaintances with a solo. It will be well, however, to do so as soon as circumstances permit, for it will be a stimulus, to induce you to make the greater advancement.

Although you may not be able to commit to memory many long intricate solos, and must generally play them from the notes, yet it is more agreeable to most listeners, especially in small social circles, to have the appearance of an extempore performance. With other instruments, or in larger assemblages, the music book must be before you; and in private you should generally practise from the notes.

Your talents will be more available in playing duetts, quartetts, and accompaniments, the latter of which, will be both secular and sacred.

\*Paganini's mother was a splendid vocalist. When she was dying, her son managed with a tube, to conduct her last breath into one of his violins, and from that moment it was enchanted, and sometimes his friends thought they could recognize her voice in the tones of his instrument. Probably when it passed out of his hands, the enchantment was broken.

### OF DUETT PLAYING

A duett is a sort of conversation or dialogue between two friends, expressed not in words, but in musical language; not their own but that of the author, or composer; the sentiments of whom, are recited by the players, as if they were theirs, and when well executed, all the sympathies of three souls are mingled into one mass of delicious harmony. Such compositions must be thoroughly studied, before the full meaning can be known and brought out. Then if you "*saw away*," with all your might, throughout, and pay no attention to the *pp. p. m. f. ff.* < >  > > tr ~ &c., you will bungle and even butcher the piece, rather than play it in a beautiful, scientific manner. But the characters inserted above, *mean* something, and, by this time, you should know what, and never let one of them pass, without giving that expression which it requires, no matter what you are playing. They are the

"Light and shade, whose well accorded strife  
Gives all the strength and vigor of our"—music.

In playing duetts, one instrument takes up a theme or subject, and carries it out to a certain extent, while the other accompanies. Then, if the composer gives both an equal chance, the other pursues the theme, while the first accompanies. In all cases the leading instrument must regulate the time, and the accompanying one quietly follow, and blend into the time and harmony. Usually, there are several small, and one grand climax, in every duett, where both instruments seem to strive for the preëminence, and both are nearly or quite equal in contributing to the general effect. In these you must be governed, in relation to time, by the rule, universally adopted among musicians, that of beating time and adhering rigidly and exactly to it.\*

Many delightful hours may be enjoyed by two young men in duett playing, if they have obtained a respectable knowledge of the violin, who otherwise would find the time hang heavy on their hands; or, for want of some better amusement, would frequent the dangerous and destructive paths of vice, and be ruined forever. In advocating the practice of instrumental music, and furnishing some facilities to promote it, I feel confident of doing that which will contribute to the best interests of the young men of our country.

### OF QUARTETTE PLAYING.

What has been said of playing duetts, will be likewise applicable to quartetts. Greater effects are to be produced by the addition of the viola and violincello. Some of my most pleasant musical hours have been spent in a quartette party, and I trust many of yours may be.

### OF ACCOMPANIMENT.

You will probably find it in your way to accompany secular songs, and sacred music, on different occasions. The principles of accompaniment are uniform in all cases, differing only in relation to ornament and simplicity. It would be out of place to throw in a profusion of ornaments while accompanying sacred music; which, in secular performances, might, to some extent, be indulged in with propriety.

Remember this one thing as a fundamental rule in the accompaniment of the voice, under any circumstances; *the*

\*Some duetts are composed for teacher and pupil, and there is no equality in the parts; but the teacher's part is uniformly more difficult.



voice must be prominent, and the instruments subordinate, or the natural order will be inverted, and the music become instrumental, with a vocal accompaniment, which is absurd, and not to be tolerated. Multitudes of accompanists on various instruments, not understanding this principle, or being unwilling to come under its control, or determining to make themselves conspicuous, are in the constant habit of thrusting their tones upon the ear in violation of the taste and good sense of intelligent auditors. It should be the sole object of the accompanist, to sustain the voice; or, in other words, to furnish a medium upon which the singer can float, like a graceful swimmer on a beautiful sheet of water.

It was thought to be one of the most complimentary things ever said of Paganini, that he could accompany the female voice so exquisitely, that the tones of his instrument could not be distinguished. But, of course, it was in playing the very notes she sung. This, strictly speaking, is not accompaniment. Accompaniment includes the *harmony* belonging to the air, but occasionally, by way of variety, and to strengthen the voice on some peculiar passages which need such assistance from an instrument, the accompanist takes the air, with the singer.

#### OF THE USE OF THE VIOLIN, IN TEACHING VOCAL MUSIC.

There is another use to which many, into whose hands this book will come, I hope, will put the violin, and that is to aid them in teaching sacred music. No man possesses a voice of such a compass and quality, as to enable him to illustrate

everything, in teaching, as perfectly as he can by the use of a violin; I have elsewhere remarked, that it "*is the most perfect model for the tones of the female voice.*" It would not be safe to say to the female members of a singing class, "Form your voice upon the model of mine;" but nothing can be more appropriate than to recommend the tones of the violin for a guide, and let them imitate it as closely as possible.

The voices of a singing class frequently fall from the pitch, and the violin is useful to keep them up. The distance of the fingers, on the strings, in steps and half steps, will give a better idea of those intervals than anything else, except a piano forte, which some may have in their class rooms; but its expense, and *unportableness*, will prevent its being used for this purpose by the mass of teachers.

The violin is comparatively cheap, and can be carried, easily, in a large pocket in the overcoat. A great number of teachers are situated in districts of country where they ride on horseback, from school to school, making a weekly circuit of fifty to one hundred miles. The violin is the most convenient and suitable instrument for them.

Some very excellent Christian people hold a strong prejudice against the violin, because they have always known it associated with dancing and dissipation. Let it be understood that your violin is "*converted*," and such an objection will no longer lie against it. I once asked a minister if he would be willing to have me bring my violin into his choir, on the Sabbath, to aid the singing. He replied, "*The violin is one of the best of musical instruments, and the devil has had it long enough; if we can make a good use of it, let us do it.*"

## SUPPLEMENT.

WE have been advised by eminent professors, to publish, as a supplement to this work, *extracts* from the celebrated Treatise on the Construction, Preservation, Repair, and Improvement of the Violin, published some years since in Germany, by Jacob Augustus Otto, instrument maker to the court of the Archduke of Weimar. This work is now very scarce; but few copies can be found in London, and those command a high price. We commenced making *extracts*, but found that the *whole* was so valuable to every violin-player, that we thought best to publish the work *entire*, which we have done. Every lover of the Violin will thank us for re-publishing this excellent Treatise.

TREATISE ON THE CONSTRUCTION, PRESERVATION, REPAIR, AND IMPROVEMENT  
OF THE VIOLIN.

BY JACOB AUGUSTUS OTTO.

## AUTHOR'S PREFACE.

THE study of Music is in the present age one of the most delightful sources of relaxation amongst polished society. It diffuses a charm as well over the small domestic party as over large assemblies. Parents of accomplished minds often expend considerable sums in the musical education of their families under an experienced preceptor, and spare no expense in the purchase of an instrument. Without, however, they possess some knowledge of good instruments they are often deceived; instances of which have frequently fallen under my observation in repairing instruments. Many parents have gone to the expense of ten pistoles for a Violin, which was worth scarcely as many dollars. Under this impression, and as it is but natural to conclude that a man must have a thorough knowledge of that subject which has been his sole occupation, I was induced to compile a description of the construction of the Violin and all bow instruments, in which I shall point out the sure marks of distinction betwixt the genuine Italian instruments and the spurious imitations. To this I shall add a notice of those makers who constructed on the best mathematical principles after the Cremonese. I shall treat at large on those rules necessary to be borne in mind in the repair of instruments; as from a want of a proper knowledge of this matter the greater part of the good Italian and other eminent makers' Violins have been ruined. As I have now had thirty years' practical experience in the restoration of such ill-fated instruments, and the construction of new ones, and have besides this studied music, mathematics, physics, and acoustics, I consider myself better qualified to offer suggestions to the musical world than those who are either mere theorists, or who imitate another workman without analyzing the merits of the work they are engaged in. Daily experience proves to me that even many instrument-makers of celebrity commit errors on this point, and I conceive that I shall not be bestowing a thankless piece of service on professors and amateurs of a reflecting turn of mind in calling their attention to the best means of preserving a good instrument, and of improving a spoiled one. To learn that I have herein rendered any service to the musical profession will be the greatest compensation I could hope for.

THE AUTHOR.

## PART FIRST.

THE Violin justly holds a preëminent rank amongst all instruments played with the bow. It may indeed be termed a perfect instrument, as, by the peculiarity of its construction, the minutest gradation of tone can be produced upon it. The same remark may in some degree be applied to the other instruments of a similar construction, viz., the Tenor, Violoncello and Double Bass, although the effect capable of being produced on them is certainly not to be put in comparison with the soul-enlivening harmony elicited from the Violin, under the hands of a skilful performer. I shall therefore commence with a description of the construction of this instrument, merely premising that the other instruments of the same form, viz., the Tenor, Violoncello and Double Bass, are composed of precisely the same parts, with the only difference of being on a larger scale.

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When complete, the Violin consists of fifty-eight different parts, which may be enumerated as follows:—

2 pieces . . . . .	for the back
2 ditto . . . . .	belly or sound-board
4 ditto . . . . .	corner blocks
2 ditto . . . . .	end blocks
6 ditto . . . . .	ribs or sides
12 ditto . . . . .	linings
1 ditto . . . . .	sound or bass bar
12 ditto . . . . .	purfling
1 ditto . . . . .	ebony rest for the tail-piece
1 ditto . . . . .	ebony or sometimes ivory nut
1 ditto . . . . .	ebony tail-piece
1 ditto . . . . .	ebony finger-board*
4 ditto . . . . .	screws or pegs
1 ditto . . . . .	the neck
1 ditto . . . . .	button for the tail-piece
4 ditto . . . . .	strings
1 . . . . .	wire or catgut connecting the tail-piece with the button
1 . . . . .	sound post
1 . . . . .	bridge

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It may however be observed that all these fifty-eight parts are not indispensably necessary, for, in many instruments of a cheap or inferior construction, the lining of the sides and even of the blocks—[It should however be observed that the *end* blocks which are placed one at the extremity of the neck, and the other at the bottom of the instrument, immediately under the tail-piece, are never omitted even in the commonest Violins. It may not be amiss to remark that in the oldest instruments the upper end block is not a detached piece, but, in fact, a continuation of the neck, the ribs being let in on each side; but this system is now exploded, and, indeed, alterations have been made in the old instruments, substituting a detached block, and for this reason: in the event of the neck, constructed upon the above-mentioned principle, giving way, it would bring the finger-board too near the belly, besides tearing away part of the back; whereas, having a detached block, the neck, in case of accident, will generally come bodily off without injuring any other part of the instrument.—*Transl.*—are omitted, and indeed, even in some good instruments, the back and the belly are formed of one single piece each, instead of two glued together. The precise standard number of pieces in an instrument, constructed upon the most perfect system, is, nevertheless, fifty-eight. This may be taken as a general rule.

The wood used in the manufacture of this instrument is generally of three sorts. The back, the neck, the sides, and the circles are made of sycamore; the belly, the bass bar, the sound post, and the six blocks, of Tyrolese deal; the finger-board and tail-piece of ebony.

The greatest care and judgment is necessary in selecting the wood for the belly. On this the tone of the instrument *entirely* depends,

\* In inferior instruments the finger-board is usually made of stained wood, or simply veneered with ebony, but in instruments of value they are invariably of solid ebony.—*Transl.*



therefore it is hoped that the following remarks, however fastidious they may at first sight appear, will, on reflection, not be considered superfluous. The wood should be cut, only, in the month of December or January—[This remark applies in the first instance to Germany, but England being in nearly the same parallels of latitude, the climate is similar, consequently the same rule will hold good in this country.—*Transl.*]—and only that part of the tree, which has been exposed to the sun, should be used. It should be split so as to have a full inch thickness towards the bark or outer side, and a quarter of an inch towards the heart of the tree. Sycamore, for the back, must be cut in the same manner, with this exception, that the same care in selecting wood only from the sunny side of the tree is not necessary, as any part may be safely employed. It should however be split in pieces not less than six inches wide and two inches in thickness at the back edge. It ought to be fully seasoned by exposure to the air for four or five years, after which it will be fit for use, taking care to exclude it from either the sun or rain.

It is then sawed in two, breadthways, or, to convey my meaning in plainer terms, it must be (if I may be allowed the expression) *sliced* into two pieces. These two slices are then glued firmly together with the edges nearest to the bark of the tree *inwards*; the under side is planed flat, and the upper or outside is, in the first instance, planed down, somewhat in the form of the roof of a house, that is, highest in the centre, and sloping down gradually towards the edges. The form, or model, is then scooped or worked out according to the taste of the artists, in doing which a pair of double caliper compasses are employed, in order to preserve a due thickness in the respective parts of the instrument. The purfling is then inlaid on the back and the belly; the *f* or sound holes marked and cut out, and the bass bar—[To an inexperienced eye the bass bar, in good instruments, will appear to be placed awry or crooked. This, however, is by no means the effect of negligence; on the contrary, it is the result of sound calculation. The bass bar is added as a support to the tension of the G string, and for this reason is placed immediately under that part of the belly over which that string rests. It will be found that the nut at the top of the finger-board being much narrower than the bridge the fourth string must necessarily rest on the bridge, in a slanting position, and this angular bearing is accurately described in good instruments by the bass bar itself.—*Transl.*]—glued inside, immediately under the G or fourth string. The back is prepared and fitted in the same manner. The sides or ribs between the back and the belly are first planed smooth, and bent to the shape required, on a hot piece of iron, according to the taste of the manufacturer, then glued to the corner-blocks, after which the D's, or circles, in the centre of the instrument, are glued together both in the upper and under part. These are the most critical points in putting an instrument together; the fitting of the other subsidiary parts, as, for instance, the nut, sound-post—[It would be a difficult matter to lay down any fixed rule for the proper position of this apparently simple and insignificant appendage, (the sound-post,) yet, upon this, what many would suppose to be a trivial point, much of the tone of the instrument depends. It must, therefore, be held as one of the mysteries which chance only develops. The usual position of the sound-post is on a parallel with the end of the bridge, on the right-hand side of the belly, as nearly as possible equi-distant with the bass bar on the opposite side from the centre, and about a quarter to even half an inch further down than the bridge. This, however, depends entirely on the judgment of the virtuoso.—*Transl.*]—finger-board, bridge, tail-piece, screws, &c. require no particular comment. All other instruments played with the bow are constructed in precisely the same manner.

## PART SECOND.

*Notice of the most celebrated German makers, whose close imitations of the Cremonese and Steiner's instruments have hitherto been detected by connoisseurs only.*

THE observations contained in the preceding chapter may, perhaps, be deemed superfluous by many who conceive themselves to be practically acquainted with the construction of the Violin. Yet I have frequently been asked, even by players of first-rate abilities, whether the peculiar curvatures, or swell of the back and belly, were not produced by being *pressed or screwed upon moulds of the desired shape*. [Since this Treatise was written, the back and belly of *cheap and inferior* instruments made in Germany, have been shaped or moulded by

pressure upon a model of hot iron, precisely in accordance with the ideas entertained by the persons who made this inquiry of the Author. It must be observed, however, that in instruments of this description, both the back and the belly are of an uniform thickness throughout, without any attention being paid to working or scooping out the wood thinner in those parts which require it, and which, according to acoustical rules, would be benefited by it.—*Transl.*] This, and other similar questions, which convinced me that many violinists of celebrity are not thoroughly acquainted with the construction and the various component parts of their instrument, induced me to put forth a minute description.

It is a frequent question, amongst musicians, why Violins cannot be made, at the present day, equal in quality to the old Cremonese. [It may not be unreasonable to attribute the superiority of old instruments to *time*, which, by its slow but sure and powerful agency, mellows and softens down the asperities of many musical instruments, and in particular Organs and Violins. That the mechanical construction of the old instruments is in any degree superior to those of the present day, can scarcely, upon mature reflection, be admitted; as in the present age, when every art or science is analyzed and sought into with the most unsparing avidity, it is certain that many enthusiastic and scientific admirers of the Violin have destroyed some of the very best instruments of the old makers, for the sole purpose of forming a correct opinion of the minutest proportions of their interior construction. Still much remains to be improved upon. The author, in the fourth part of this Treatise, puts forth some observations on these points. I feel rather reluctant in expressing my opinion, (which I however hope critics, professional and amateur, will receive with lenity, as I offer it *merely as an opinion*,) that were it possible to produce an old instrument, possessing precisely the same quality of tone as when first finished, for instance, a Guarnerius, a Straduari, an Amati, &c., no very great superiority, if any, would be discerned over the modern-made instruments, constructed with the care which would be bestowed upon a Violin intended to be a pattern of the excellence of modern workmanship and science. I am however compelled to state that, as far as I can collect from many professional individuals, from whom I have received frequent communications and suggestions in the course of the translation of this Treatise, there is *one* reason why many of the modern-made instruments are so much inferior to the old ones. It is this: many makers of late date in England, Italy, Germany, and other parts of the continent of Europe, who had, by their perseverance and industry, succeeded in producing excellent instruments, and had, in consequence, established their reputation, as they imagined, in a short time after their fame had gone forward to the world, relaxed in their application, and became negligent, under the impression that their name having been once established, their instruments, no matter how indifferent they might be, would be well received. It is but justice to the Italian and the German makers to state that they entertain a very favorable opinion of the violins manufactured in England. It may also not be uninteresting to learn that the generally-received opinion, collected from various sources upon which reliance can be placed, is, that there exists at the present day, in England, a greater number of the genuine instruments of the old makers than, *proportionally*, in any other country.—*Transl.*] Many ascribe it to the neglect and unskilfulness of the present instrument-makers, and those of late years. But I think I may be justified in advancing, as my opinion, that the greatest part of the fault ought to be attributed to the musicians and dilettanti themselves, which I shall proceed to explain. Every musician, or virtuoso, who has made it his study to acquire a knowledge of good instruments, will, next to the Cremonese and Steiner's Violins, (of which I shall afterwards treat at large,) know how to appreciate the value of those of the other makers, as for instance, STEATLMANN of Vienna, JAUCH of Dresden, WITTHALM of Nuremberg, HOFFMAN and HUNGER of Leipzig; BUCHSTAEDTER of Ratisbon, HASSERT of Rudolstadt, HASSERT of Eisenach, KLOTZ in the Tyrol, RAUCH of Breslaw, RAUCH of Würtzburg, RIESS of Bamberg, SCHEINLEIN of Langenfeld, near Erlangen, FR: RUPPERT of Erfurth, FRANCIS SCHONGER, GEORGE SCHONGER and BACHMANN of Berlin, STRAUBE of Berlin, ULRICUS EBERLE of Prague, CHARLES HELMER of Prague, SAMUEL FRITZSCHE of Leipzig, DURFEL of Altenburg, SCHMIDT of Cassel, and many others.

The above-named makers have dedicated much talent and assiduity towards the perfection of their instruments, and in particular *Steatlmann*, of Vienna. Good Violins of his make, which have had the fortune to escape being spoiled by some of the ignorant bunglers who please to style themselves *repairers* of violins, are far preferable to the best Tyrolese instruments. They are very near imitations of Jacob



Steiner's, and rank next to them in point of excellence. After Stetelmann's, LEOPOLD WITTHALM's (of Nuremberg) instruments are worthy the attention of the virtuoso. In their exterior construction and appearance they are so extremely similar to Steiner's that none but an excellent connoisseur can distinguish them from the genuine ones. Rauch of Breslau has turned out some very excellent violins; they have however a shape or model peculiar to themselves and entirely different to the Italian or Steiner's. When unspoiled by the *soi-disant* repairers they possess a full, round, and powerful tone. The instruments made by his brother in Wurtzburg are exactly alike in shape and every other particular. It is most probable that both brothers served their apprenticeship under the same maker.

RIESS, of Bamberg, has also imitated Steiner in a very creditable manner. The instruments may indeed be considered superior in tone to RAUCH's. The violins made by SCHEINLEIN, of Langenfeld, have a shape peculiar to themselves. They are, however, too slightly made; they therefore for the most part are seldom met with in good condition. They have either given way of themselves, or have been spoiled by persons professing to repair them; it may nevertheless be observed that they were held in high esteem forty or fifty years ago, and that the greater part of the instruments used during that period in the chapels [or oratorios] were made by him.

BUCHSTAEDTER, of Ratisbon, has imitated the Cremonese model. His instruments have not so high a swell in the back and belly as other violins, being rather flat. They have a dark brown varnish. They are constructed with the strictest attention to the rules of acoustics, but it is to be regretted that the belly is not made of soft red deal, (so plentiful in Germany and Switzerland,) instead of the coarse white deal, which imparts a harshness of tone to the instruments which detracts considerably from their value. JAUCH, of Dresden, has turned out some very good violins, constructed on the Cremonese system; and, from the beauty of his workmanship, has evinced an intimate knowledge of the quality of wood most adapted for the purpose, as well as the proportions of thickness and thinness necessary to be preserved in the various parts of the instrument. Many of his instruments have a weak scratchy tone, which is, however, to be attributed chiefly to the unskilfulness of those persons who have attempted to repair them; but with the assistance of a man possessing a thorough knowledge of his business, they may soon be repaired and brought nearly equal to the Italian. This, however, requires an acquaintance with the principles of mathematics and acoustics, without which they would inevitably be made worse instead of better. MARTIN HOFFMANN, of Leipzig, who has enjoyed the reputation of being an excellent tenor-maker, has also produced violins of a superior quality of tone, which they still possess, if they have had the good luck to escape being mangled by the bungling fiddle-menders. They are, however, not held in the highest esteem by connoisseurs on account of their ungraceful shape and the form of the *f* or sound holes, as well as their very sharp corners and weak linings or edges. HUNGER, of Leipzig has made far more beautiful violins than HOFFMANN. His tenors and violoncellos are constructed more after the Italian model, and may with justice be ranked amongst the good German made instruments, that is, if they have not already been spoiled by the *repairers*. [It will be perceived that the author lays great stress upon this point, which indeed appears to merit attention. Minute instructions for avoiding the errors committed by the bunglers, as he emphatically terms them, will be found in the fourth part of this Treatise.—*Transl.*]

ULRICUS EBERLE, of Prague, was one of the most celebrated German violin-makers. These instruments have frequently, even by experienced connoisseurs, been taken for Italian. They are inferior to the Cremonese only in having a sharper or rather not so round and full a tone.

CHARLES HELMER, a pupil of Eberle, of Prague, has likewise put forth some very good violins. They have, however, a defect which is well worthy the attention of manufacturers, besides being easily remedied by an intelligent workman. [The author has omitted to point out the reason and the mode of remedying this defect, which is very simple. In HELMER's violins the bass bar immediately under the G string is not sufficiently strong. His idea seems to have been to give as much brilliancy as possible to the first three strings at the expense of the fourth, probably because he conceived it to be the least used. The preferable plan would have been to have employed his ingenuity equally on the improvement of all the four strings.—*Transl.*] The tone of the three first strings improves considerably by use, whilst that of the G strings either remains stationary, or becomes so much deteriorated as to bear comparison only with a toy instrument.

HASSERT, of Rudolstadt, employed himself with great assiduity in the manufacture of this instrument. All his violins have a very prominent model; that is, the swell on the belly and the back is conspicuously large, and in particular on the belly. Notwithstanding the wood used for the belly is of an excellent quality, they are frequently found with a harsh tone, and in those slightly made, as some of them are, they are often tubby. His brother at Eisenach has adopted the flat—[It is an authenticated fact, that the shallower or flatter the model of a violin is, the fuller is the tone. Many amateurs conceive the very reverse. On comparison however between a genuine Straduaris and an Amati, this will be immediately perceived. A Guarnerius or a Straduaris is of the *flat* model and powerful in tone. An Amati, on the other hand, has a very beautiful *high* model, very fine wood and highly-finished workmanship, and in the genuine instruments the purfling is inlaid very close to the edge, much more so than in any other genuine Italian instruments. The Amatis possess a *brilliant silvery* tone, but from the cause above-mentioned they are not so sonorous as the flatter-modelled instruments, particularly the Guarnerius or Straduaris. It may not be amiss to remark here, that two of the finest genuine Guarneriuses existing in this country are in the possession of N. Mori, Esq. and Signor Spagnoletti. A genuine Guarnerius is rarely to be met with, yet it is a well-known fact, as I have in a former page observed, that England possesses *proportionally* more of these highly-valued *gems* than any other country in Europe. It is a prevalent opinion, as well with professors as amateurs, that the old Italian instruments have attained their zenith, and some even aver that they have been deteriorating. Without arrogating to myself even an opinion on this point, I would suggest the following consideration. Is it not probable that the improvements introduced within late years, added to the patterns afforded by the old instruments themselves, which have been studied with the most intense anxiety by the most skilful artists of Europe, and of England in particular, have tended to detract from the value of the old instruments? Amongst many English makers who could be mentioned, Mr. Betts, of London, has dedicated successfully much of his valuable talent to this subject. The Amatis, from their sweetness of tone, are preferred for accompaniments to the voice. In performances strictly instrumental, a Guarnerius or a Straduaris is more valued in consequence of possessing a greater body of tone.—*Transl.*—model of the Italian school and with great success. The wood of which the belly is constructed has been universally approved of; and, indeed, many of his violins cannot be distinguished from the genuine Italians, except by an experienced judge.

RUPPERT, of Erfurth, constructed instruments on a model and system entirely peculiar to himself; his violins, tenors, and basses are very flat, and full, and powerful in tone, yet they are made very slightly; he has omitted the linings at the sides and the corner blocks. These instruments are nevertheless much esteemed for the excellent construction of the belly and the back; for the accurate proportions observed in their thickness, and for their good tone. They are not purfling, and are colored with dark brown amber varnish, and their outward appearance is by no means a recommendable one.

FRANCIS SCHONGER has made many high modelled instruments which are handsomer looking than RUPPERT's. They are, throughout, extremely weak in the thickness of the wood, and have besides a hollow tubby tone. In the opinion of connoisseurs they are far inferior to RUPPERT's.

GEORGE SCHONGER, of Erfurth, relinquished his father's system of construction and imitated that of the Italians. He has turned out some very good instruments, which are esteemed for the accuracy of their proportions. He was, in his time, in great repute as a repairer of the good old instruments.

BACHMANN, of Berlin, was one of the most eminent German makers. His instruments, as they possess the great advantage of having already attained a considerable age, are considered the next in point of quality to the Cremonese. He bestowed great attention to their proportions. They are made rather stronger than otherwise, of wood of the very best quality, and a violin of his make is preferable to even a Cremonese—[One of Bachmann's instruments exists in this town, (Leeds.) It is in the possession of an amateur who himself believes it to be a genuine *Cremonese*.—*Transl.*—that has had the ill luck to fall into unskilful hands. Upon this point I shall treat fully in that part of the present treatise dedicated to instructions, which I consider advisable to be followed in repairing valuable instruments.

STRAUBE, of Berlin, was also an excellent artist. But few of his instruments have come under my notice, yet those that I have seen are very good. It is probable that from his being chiefly engaged in repairing old instruments, he had not time to make many new ones.



SCHMIDT, of Cassel, has at the present day—[This treatise was published at Halle and Leipzig, in 1817.—*Transl.*]—made some very beautiful violins, after the Straduarian model, which will no doubt, after they have experienced the mellowing influence of time, become extremely valuable, if they be not, in the mean time, spoiled before they attain that perfection which there is good reason to expect from them.

DÜRFEL, of Altenburg, paid less attention to the outward appearance of his instruments than to the intrinsic value of their tone. His violins, which are used in most of the chapels in Germany, are particularly good, and stand first in rank of the instruments made in that country. [The opinion expressed by the author on Dürfel's violins, will appear to clash with what he had just before observed respecting the superiority of Bachmann's, in whose favor he has said quite as much as in Dürfel's. I have not had an opportunity of collecting any information which would tend to point out which of the two was really the superior artist. I must therefore content myself with noticing what many readers may probably consider to be either a discrepancy on the part of the author, or the negligence of the translator.—*Transl.*]

The Tyrolese makers have carried on an extensive business, and have put forth a great quantity of violins, tenors, and basses; the greater part of them have been surreptitiously palmed upon the uninitiated as genuine Cremonese or Steiner's. A great deal of finesse and deception is practised with these instruments, of which, even at the present time, instances occur daily, as no one has hitherto taken pains to present to the musical world an exact description of the spurious ones, and a comparison between them and the genuine instruments under whose name they are sold. I shall therefore, further on in this treatise, bestow some pains in pointing out the peculiar marks by which the *genuine* Italian instruments may be recognized. Amongst the Tyrolese makers EGITIA KLOTZ was the most candid and upright in putting forth his instruments to the world under his own name. They are far better made than any other of his countryman's manufacture. He was very particular in not using white, but good red Swiss deal for the bellies, and on that account his instruments, which are constructed according to the rules of acoustics, have a finer and fuller tone than any other of the Tyrolese. His son, JOSEPH KLOTZ, has also turned out instruments under his name, which, as he built exactly after his father's system, yet was more conversant with the quality of wood, are far superior to his father's. The outsides of the whole of them, however, require to be retouched and finished by an experienced workman, as in their original state these instruments are not fit for use. [Those which have not been retouched will be found to be very ill varnished.—*Transl.*]

Had however these makers bestowed even the same care, talent, and ingenuity, on their instruments as we find was dedicated to the genuine Cremonese and Steiner's, their violins would, nevertheless, not be equal, for the first year or two, to a Cremonese or Steiner that had been in use a hundred years. [This remark seems to corroborate the opinion generally entertained by the musical world, that *age* alone can impart that peculiar excellence of tone which the old instruments only possess. The reason perhaps is that *time* seasons the wood in a more effectual and gradual manner than could be done by any artificial process.—*Transl.*] This would be an utter impossibility. Many musicians and amateurs who are in possession of indeed good, although not very old instruments, have not patience to wait until they improve by use and careful treatment, but trust them to the hands of inexperienced instrument makers, or itinerant artists. In this business, about thirty years ago, a man of the name of Kirschlag, and some others, who could make no more progress as musicians, travelled through most of the towns in Germany. But these men, however able they might be to *play* upon an instrument, were entirely unacquainted with mathematics, acoustics, or physics, besides having had no experience whatever in the art of constructing a violin. Still many persons spent their money on these hawkers and peddling fiddle-makers, whose abilities consisted in cleaning up the wood and putting on much stronger beams; in doing which they threw the instruments out of all mathematical proportion, and entirely spoiled them. More than an hundred instances of this kind have passed through my own hands. I have even had brought to me genuine Cremonese and Steiners, which have been utterly ruined in that manner. It must cause a painful emotion to every one to witness the irretrievable injury thus inflicted on some of the most beautiful master-pieces of the art, which have been constructed with the strictest attention to the rules of mathematics. Many, from their own experience, will be convinced that I am not exaggerating; and it is well known that there are few towns to be found without either a hautboy player, a fiddler, or town musician,

who take upon themselves to repair, or rather *botch* violins, without possessing any knowledge whatever of the construction of an instrument. What damage such men may do is shown by their work. The great injury, however, which the musical world has suffered, and still continues to suffer, is proved by the fact of so very few good, and so many spoiled instruments being in existence. One would expect that as mankind become more enlightened, such fellows would no longer be encouraged, yet they nevertheless, at the present day, continue to impose upon the public.

### PART THIRD.

*Dissertation on the most eminent Italian and Steiner's instruments. Comparison between the genuine instruments and the spurious imitations.*

I HAVE had under my hands about thirty Cremonese instruments, which were of the following makers. The oldest were made by HIERONYMUS AMATI, at the beginning of the seventeenth century. After him came ANTONIUS AMATI, about the middle of the same century. Then followed NICOLAS AMATI, towards the end of the same. To these must be added ANTONIUS STRADUARIUS, of Cremona, who flourished during the some epoch as the above, and after them JOSEPH GUARNERIUS, at the commencement of the eighteenth century. All their instruments were constructed after the simplest rules of mathematics, and the six which came into my possession *unspoilt*, were made after the following proportions. The belly was the strongest in thickness where the bridge rests, then it diminished about a third at that part where the *f* holes are cut, and, where the belly rests on the sides, it was half as thick as in the middle. The same proportion is observed in the length. The thickness is equally maintained all along that part on which the bass bar was fixed; from thence to the upper and under end blocks the thickness decreases to one half, so that the cheeks were three fourths the thickness of the breast, and the edges all round only one half. These proportions are the best adapted for imparting a full, powerful, and sonorous tone. It must not be expected that I shall lay down an exact scale, calculated in decimal parts of an inch, (which, however, is the plan that I adopt for my *own* calculations,) of the height and particular fall of the model, and the respective differences of thickness of wood in all parts of the belly and the back. I am not writing for the instruction of instrument-makers, or for those repairers who are not able to make a violin. It is for the use of *professors* and *amateurs* that I have compiled this treatise, with a view of giving them some idea of the correct proportions, in *general*, of a good violin. The back is worked out much in the same proportion as the belly—[With this exception, that the belly is *invariably* in the genuine Cremonese and Steiner's instruments of a higher model than the back, observing, at the same time, that in the belly the model commences nearer to the purfling than in the back, and that the difference betwixt is about three sixteenths of an inch. I shall here point out a peculiarity in the genuine instruments which appears to have escaped the notice of the author, or, if otherwise, he has not thought necessary to mention it. The sides or ribs diminish in width from the button to the neck, as nearly as can be calculated, one eighth of an inch. Some allowance must be made for a deviation from this proportion, which may be noticed in some of the very old instruments. This is owing to the belly having been so frequently taken off, when some of the wood unavoidably gets scraped away, in order to make room for the fresh glue.—*Transl.*]—and is generally rather stronger in wood. I studied music three years under the late Mr. Ernst, concert-director at Gotha, and also, several years under the same master, the construction of the most superior instruments, the proportions of which I measured and calculated with the greatest mathematical nicety. Mr. Ernst was well known as a maker of good instruments, which in a few years approached very near to the Cremonese, if they had had the good fortune to escape falling into the hands of such persons as I have before described.

HIERONYMUS AMATI, of Cremona, whose violins are the oldest, used the most beautiful maple, which has a very strong full figure, and as far as I can learn, the greater part of his backs are made in one piece only. The figure runs from the left to the right side, somewhat sloping. [This must be an error of the printer of the original German copy, for it is very rare to meet with one with the figure *sloping*, as they are almost invariably made with the figure running in a perfectly *horizontal* line across the instrument. A slanting figure, however,



would not detract at all from the value of the instrument, although to the eye it would be ungraceful. The person from whom I received this suggestion has not, in the course of twenty-four years' experience, met with a single instance of a genuine instrument with a *sloping* figure on the back.—*Transl.*] The form of his violin is large, and the model decreases in a very beautiful manner towards each edge. The edges are very obtuse, and do not overlap much on the sides on the back. This gives it a very handsome appearance. The edges of the back are very strong and beautifully rounded. The purfling is, as in all Italian instruments, rather broad, which gives it an appearance of the finest and most perfect construction. The model is not quite so flat as that of STRADUARIUS, but somewhat higher. It swells so gradually and beautifully from the purfling to the middle of the back, that no one would suppose that, flat as they appear to the eye, the middle part of the model was one inch higher than at the edge of the back. The sides are made of the finest, fullest figured maple, and are not placed *exactly* perpendicular between the back and the belly, but describe an angle of 100 degrees—[Ninety degrees being exactly perpendicular.—*Transl.*]—the angle commencing at the back. This gives it a very graceful appearance. The edges of the D's are very obtuse, and overlap very little on the upper and under sides. The sides on the interior part are furnished with linings of red deal, a quarter—[This is entirely an error of the German printer. It ought to have been about *one sixteenth* instead of a *quarter*!!—*Transl.*]—of an inch thick, placed quite close to the back and the belly; the four corners of the D's are strengthened with triangular blocks of red deal, an inch and a half broad, which are so disposed on the D's, that the interior of the violin presents the appearance of an Italian guitar. The upper end, where the neck terminates, is furnished with a block of red deal, of a nearly semicircular form; it describes a graceful curve from the sides to the middle of the block, where it is three quarters of an inch in thickness. A similar block is fitted to the under end, close to the bottom, to which the tail-piece is secured. The belly is made of excellent red deal, of a regular and not too strong a *bate*, or grain, and very uniform in figure, both in the centre and at the sides. The back has the same model or swell as the belly. The *f* holes are beautifully shaped and lie pretty close to each other in such a manner that the space between the upper round turns of the *f* is exactly the breadth of the bridge. Moreover, these holes are not of too great a width, and taper off very small at both the upper and under round turns. The edges and purfling is the same as on the back. The neck is made of the same beautifully-figured maple as the back, and the cheeks and the screw-box are strong and perfect. In the scroll, which is rounded with the greatest nicety, the two inner circles or turns are very broad, which is, indisputably, the most graceful form that can be perceived in a violin. I may here observe that of all the Italian violins which have come under my notice those of HIERONYMUS AMATI are the handsomest in shape and the best made. They are covered with amber varnish, to which a cherry color has been imparted; but on most of the Amatis the varnish has peeled off. Some are to be met with covered with a mahogany-colored varnish. These are the oldest Cremona violins. They were made in the years 1614–1620, and are, consequently, at the present period, (1833,) nearly two hundred and twenty years old. It is very reasonable to expect, from their good and strong construction, that they will retain their excellence nearly a century longer.

The next in succession is ANTONIUS AMATI, probably a son of the former. Of Antonius' violins I have seen only few. His instruments exist at present in Italy, France, and England. They are not very differently made from his father's, with the exception that he did not use the same nicety in the selection of his figured wood as Hieronymus, yet in the beauty of their tone they are in no way inferior, that is, if they have not been spoilt in *repairing*, as was the case with some that came under my hands, which were sadly scraped and scooped out, and mangled in other respects; an instance of which I shall offer to my readers: One belonging to the Duke Ernst Augustus, of Eisenach, which had cost 200 ducats, was reduced to such a wretched condition that I was obliged to patch up and strengthen the inside of the back and the belly with pieces of old wood, in order to restore it to its due proportions. When it came into my hands the tone was so miserable that it was not worth more than five dollars. As I have before observed, I have seen but few of the genuine violins of ANTONIUS AMATI, from which I am inclined to infer that but few have found their way into Germany. Many more, however, are to be found of NICHOLAS AMATI, who flourished in Cremona at the same period as ANTONIUS STRADUARIUS.

Those of NICHOLAS AMATI are conspicuous for having a somewhat

smaller form and a peculiar model:—[These are known in England by the name of the *Small Amatis*. One of the most beautiful specimens that perhaps was ever seen in this country, is the possession of Sir Charles Anderson, of Lea, near Gainsborough.—*Transl.*]—the swell rises gently near the purfling, and afterwards springs up more abruptly, so as to form a difference of an inch in height between the highest part at the centre and that at the edges. They swell more abruptly than those of either Hieronymus or Antonius, and in the centre form a sharp ridge. This is the peculiar mark by which his violins may be distinguished. For the rest, his instruments are not constructed with the same care as those of Hieronymus, the purfling is not so neat, and the corners project more outwards; at the same time the edges are very beautifully rounded, and the *f* holes are well shaped and lie near together, as in all Italian instruments. From the inside of those which still remain unspoilt, it will be observed that he constructed on strict mathematical principles. One of his violins, in good condition, is almost preferable to a Straduarium, as the belly near the bass string does not bend in like the latter. The wood for the belly is not, in all of them, of an equally fine grain, but that in the back, the sides, and the neck, is of a beautifully-figured maple. Those that have passed through my hands have been covered with reddish yellow amber varnish. I have not yet seen an instance of one colored with brown varnish.

Those of STRADUARIUS are remarkable for their flat construction. The model or swell on the back and the belly does not rise more than half an inch; they are therefore the flattest of all the Cremonese makers' instruments. Those that are uninjured possess a very beautiful deep full tone. They are the most esteemed by concert violinists; for every virtuoso will obtain one, if he has an opportunity, at no matter what price. This predilection probably arises from the fact, that a very flat-made instrument may be very strong in wood and yet at the same time produce a clear and powerful tone, and it is indeed an acknowledged truth that an instrument which has a due thickness of wood possesses a far finer tone than one that is worked or scooped out too thin. It is nevertheless a fact that many of these instruments (Straduariums) are much deteriorated, which may be thus accounted for: as they are very flat, thick in the wood, constructed after the rules of acoustics, and have a weak and somewhat short bass bar, it has happened with many of them that the belly under the G or fourth string has somewhat sunk in; moreover, when it has been tuned to too high a pitch, and subjected to too great a tension, the belly under the E string has been lifted up. Some great artists affect to consider this fault as the natural consequence of age, and maintain that it does not injure the tone. Some amateurs, on the other hand, who would fain be making improvements where frequently in reality nothing needs improving, have taken the above-mentioned circumstance into their *sapient* consideration, and by the insertion of very long and heavy bass bars have entirely destroyed the accurately-calculated curvature or model. If, however, no wood has been cut away or scooped out, this injury may be remedied by an intelligent workman; but if, on the contrary, any of the wood has been scraped off, the tone will always remain affected by it. As before observed, the swell or model of the STRADUARIUS is flat. I have not yet met with any that are higher modelled than those I have just described. Their shape is invariably very fine, but their corners are not quite so obtuse as those of HIERONYMUS AMATI. The edges likewise are always very well finished, and the purfling is broader than in Hieronymus', and not quite so near to the edge. The *f* holes are beautifully cut out and lie near together, as in all genuine Italian instruments; the back, the sides, and the neck are made of beautifully figured maple, and colored with dark-brown amber varnish. There are, however, some few to be met with which approach somewhat in their shape to those of HIERONYMUS AMATI, and are rather higher modelled than the former. These are, however, distinguished from the others by their having a mahogany-colored varnish. [In the Straduarium the screw-box is wide, and in the Amatis narrow.—*Transl.*]

The violins of JOSEPH GUARNERIUS are beautifully constructed. They are extremely similar in shape, model, and the cutting of the *f* holes, to those of NICHOLAS AMATI, and are colored with the same deep yellow amber varnish. These, together with RUTGERI's and ALBANI's, differ so little from one another that it is extremely difficult to give an exact description of them.

The instruments made by JACOB STEINER, of Apsam, differ from the Cremonese both in outward shape and in tone. They are higher modelled, and their proportions of strength are calculated quite differently. The nearest comparison which can be drawn between a Cremonese and a Steiner is this: a Cremonese has a strong reedy sonorous tone,



something similar to that of a *clarinet*, whilst a Steiner approaches to that of a *flute*. [This remark of the author is exactly the *reverse* of the general opinion entertained by the majority of musicians and amateurs of the present day. The author in the original text speaks of *Cremonese* in general, but as *they* also vary, I have taken a *Stradarius* as a comparison.—*Transl.*] The belly is modelled higher than the back. The highest part of the model under the bridge extends exactly one half of the instrument towards the lower broad part, and then diminishes towards the *end* edge. It decreases in a like manner at the upper broad part towards the neck. The breadth of this model is uniformly the same as that of the bridge, from which it diminishes towards the *side* edge. The edges are very strong and round. The purfling lies somewhat nearer to the edges than in the *Cremonese*, and is likewise narrower than in the latter, (the *Cremonese*,) in which it is very broad. The *f* holes in Steiner's instruments are very beautifully cut, and the upper and under turns are perfectly circular. In length they are somewhat shorter than the *Cremonese*. The neck is particularly handsome, and the scroll is as round and smooth as if it had been turned. Some few have lions' heads, which are extremely well carved. The sides and the back are made of the finest figured maple, and covered with a deep yellow amber varnish; in some the screw-box is varnished dark brown, and the belly deep yellow. The above are the most accurate marks by which the genuine Steiner's instruments may be distinguished. They are rarely to be found with any labels inside; but in the few that are to be met with of the genuine instruments bearing any inscription, they are simply *written*, not *printed*. In the Tyrolese imitations of Steiner's they are all *printed*. In the genuine *Cremonese* instruments they are likewise invariably *printed*. [The few of the genuine Steiner's with labels have this inscription: "*Jacobus Steiner, in Absom, prope Cœnipontum, 1647.*"—*Transl.*]

The Tyrolese imitations of the *Cremonese* and Steiner's violins are to be distinguished principally by the coarse and wide grain of the wood used in them, which differs materially from the Italians, in which the *bate* or fibre is closer and smaller. The ribs or sides in the Tyrolese instruments are moreover shallower, the edges are not so round or well finished, and the purfling is much narrower and nearer to the edges, which are not so finely rounded as the Italians, but have more of a square form. The *f* holes are pretty similar to the Italians, and the shape is also closely imitated, but the model or swell is entirely false, for those which have labels inside purporting to be Steiner's, have a *flat* model, and, on the other hand, those professing to be *Cremonese* are *high* modelled. In the greater part of the Tyrolese instruments, the ribs, the back, and the belly are not made of *figured* but *plain* maple. The scroll is entirely of a modern pattern, when compared with the Italians, and the difference of the proportions to be noticed, throughout, between the genuine instruments and the imitations is as three fourths to one. One of the surest criteria, however, is this: all Tyrolese instruments are covered with a weak *spirit* varnish, of a greyish yellow hue, which, in order to impart an appearance of age, is laid on very thinly, and soon comes off, whilst, on the contrary, the strong old varnish on the Italians, however hard it may be rubbed, will remain firm and durable. This point is particularly worthy the attention of those who have not an opportunity of comparing several violins together. If they only know how to distinguish *amber* varnish from *spirit* varnish, it will be impossible to pass a Tyrolese violin upon them for an Italian one. With Tyrolese instruments, many people are imposed upon. I will here briefly enumerate those German makers who have imitated the shape of the *Cremonese* violins, yet under their own name. BACHMANN of Berlin, GEORGE SCHONGER of Erfurth, JAUCH of Dresden, HASSERT of Eisenach, ERNST, concert director, of Gotha, ARTMANN of Weimar, near Gotha, BINTERNAGEL of Gtha, FRITZSCHE of Leipzig, HUNGER of Leipzig, ULRICUS EBERLE of Prague, CHARLES HELMER of Prague and SCHMIDT of Cassel.

STADELMAN of Vienna, and WITHALM of Nuremberg, have made the greatest number of violins after Steiner's model; yet they were given to the world under their own names. They have also the deep yellow amber varnish, which gives them a greater similitude to the patterns which they were imitating. Those made after the *Cremonese* form by JAUCH, HASSERT, BACHMANN, STRAUBE, HUNGER, EBERLE, and HELMER, are also colored with amber varnish, on which account they approach nearer to the originals than the Tyrolese, not excepting even those of EGTIA KLOTZ, which are likewise distinguished by their amber varnish.

The foregoing distinguished marks of the *CREMONESE* and *STEINER*'s violins are applicable to tenors and violoncellos as well. These

latter instruments are, however, much rarer than violins. During all my travels I have had in hand but six basses, and two *Cremonese* and one Steiner tenor, which were in the possession of the late HERR STAMITZ, *Maître de Chapelle*, (leader of the choir.) Of new violins after the *Cremonese* pattern I have made only a few for the Chapel at Weimar, and six, together with a tenor and a bass, for the Chapel Royal at Copenhagen. I was prevented from making more by the following circumstance. The late DUCHESS AMELIA of WEIMAR having introduced the guitar into Weimar, in 1788, I was immediately obliged to commence making imitations of this instrument for several noblemen, which soon obtained so high a repute in Leipzig, Dresden and Berlin, that for sixteen years I had more orders in hand than I could execute.

I must in this place observe that the guitar had originally *five* strings only. The late HERR NAUMANN, *Maître de Chapelle*, at Dresden, gave me the order for the first guitar with the sixth or low E string, which I added according to his instructions. Since then the guitar has always had six strings, for which improvement amateurs have to thank HERR NAUMANN.

As, however, for the last ten years a great number of instrument-makers, as well as cabinet-makers, have taken up this business, I have since then entirely given it up. When I receive any orders I turn them over to my sons at Jena and Halle, who are doing considerably in that branch. The substitution of *covered* strings for the D and G are a small improvement of my own. In the guitar introduced by the Duchess Amelia, a strong violin 3d was used for the D string, and only the A string was covered.

As I now expect to be most serviceable in the construction of new and the restoration of damaged old instruments, I shall henceforth dedicate my time to that branch alone.

#### PART FOURTH.

*On the improvement, repair, preservation, and method of bringing out the tone of the instrument.*

I SHALL now proceed to lay down the rules necessary to be observed in the restoration of damaged instruments, when any good can be done with them. HERR SCHUBERT, in the 47th part of the *Musikalische Zeitung*, (Musical Journal,) for 1803, promised to publish a treatise expressly on this subject, but whether it has ever yet appeared or not I am unaware. All practical instrument-makers are too well acquainted with the proper mode of taking off the belly to need any suggestion of mine. When the instrument is taken to pieces, the belly and the back must be measured with the double calipers, in order to ascertain whether they both have their due and equal proportions of strength, and whether the centre is the strongest part. The belly in that part on which the bridge rests, must be of an equal strength with the corresponding opposite breadth in the back. If this is found correct, and the cheeks are only a trifle narrower, and then diminish gradually on all sides, till the belly at the edges is only half as thick as the middle, the construction of the instrument is mathematically correct in the most important part. Should there, however, still remain some defect in the finishing of the instrument, which imparts a tubby or scratching tone, it will probably be found to be occasioned by the too great length of the bass bar stopping the vibration of the belly.

The same scratching or tubby tone will be produced if the bass bar lies too near the centre of the instrument, instead of being nearer under the foot of the bridge, as in that case the bass bar does not derive the vibration direct from the bridge, but first from the wood near to it, which cannot act so powerfully upon it. Sometimes although a violin is to all appearances accurately proportioned, it will however be found to be built too weak throughout. Every different model, whether higher or flatter, requires different proportions, and this is the point in which they are so frequently defective. Few people pay a proper attention to this matter. The Italian makers and Jacob Steiner understood this point in the greatest degree of perfection, on which account their instruments, although massively and strongly built, possess an extremely powerful tone, which arises from their accurate modelling. Instruments which have been finished off too weak in wood, in which the strength of the belly and the back is not in due proportion with the model or swell, cannot be completely restored to a perfect condition. The bass bar should be placed under the left foot of the bridge; the top end of the bar must lie about a quarter of an inch nearer to the middle seam or joint in the centre, and at the bottom end lie so near



to the cheeks as to intersect or run diagonally across the grain of the wood about the breadth of half an inch. [Assuming that the *bate* or grain runs in a direct perpendicular line from the neck to the button, which, however, is frequently not the case.—*Trans.*] This occurs in all good instruments. An instrument constructed on the Cremonese system, possessing the same model and strength of wood, will, without having a bass bar, sustain the full tension of the strings, and yet not bend or give way in the belly; from which it may be perceived that the bass bar and the sound post are not inserted with a view of *strengthening* the instrument, but to increase the vibration. It is much to be wished that intelligent mathematicians would investigate the production and communication of the vibratory principle, as this matter does not seem to me to have been yet sufficiently developed. It is of the utmost importance that the bass bar be not of too great a length. By being too long it diminishes the vibration, and imparts an extreme weakness to the tone of the fourth string, besides injuring that of the other three strings, although not in so great a degree. In many instruments the D or third string gives the F and F sharp quite short and dull. This arises from the cheeks being worked out, according to a false theory, to only one half the thickness of the middle, which is often done in repairing an instrument. If the instrument be a valuable one, the best plan to pursue would be to glue on thin slips of old wood till it attains the proper thickness. If the instrument, however, be not of a superior kind, the best remedy will be to put a new belly on.

If too much of the thickness of the middle or the centre of the instrument has been scraped off, it is immediately discovered by the very short vibration of the second string, which imparts to the C and C sharp on that string the same tubby dead tone as before observed of the F and F sharp on the third string. This can only be remedied by restoring the due thickness of wood. This defective vibration is much more easily distinguished in the stopped notes than in the open strings.

In repairing such instruments much attention and indeed some knowledge of chemistry is requisite for the preparation of a glue which will be impervious to the dampness of the atmosphere, otherwise they will alter in tone with every change of weather. I must here point out a defect which is often to be met with in irregularly constructed violins; that is, that the belly in such instruments is frequently thicker at the part which rests on the blocks than it is in the centre. This mode of construction is particularly injurious to the vibration of the belly. If the instrument has been injured by any oily or greasy matter, it should be taken to pieces and cleansed thoroughly, the process of which will be easily discovered by any one possessing a moderate acquaintance with chemistry.

I now proceed to notice the exterior of the instruments. The neck is merely glued and not fastened on with either a nail or a screw, as in that case it could not be taken off without first removing the belly. [A beautiful Steiner's violin, belonging to a professor in this town, has just been shown to me, in which some wretched bunglers had fastened the neck to the upper end block by a screw an inch long. Well may the author lay so much stress on the damage done by such ignorant pretenders!—*Trans.*] If the neck is fixed on correctly, the surface of the finger-board should run *parallel* with it. For if the thickness of the finger-board should increase towards the body of the instrument, it would materially injure the tone produced on that part of the board. In the best instruments, the finger-board is made of solid ebony; for those that are merely veneered seldom last long, but frequently require re-veneering. A player in continual practice would wear out the veneer of his finger-board at least once every year. The arching or roundness of the finger-board must be exactly proportionate to that of the bridge. If it is too flat the second and third strings will lie too high from it, and in such a case the performer is apt to touch the other strings at the same time, in playing those notes which are stopped near the nut. If it is too round then the first and fourth strings will lie too high, and, if with a view of remedying this, the bridge were to be made rounder, it would be found to materially retard the performer in passages requiring to be played with rapidity. In length the finger-board should extend on the body of the instrument as far as the upper corners of the D's or circles. The height of the nut above the finger-board should be about the same thickness as the back of a small pen-knife, and the strings should be let into the nut to the following depths: the first string should lay about the thickness of a playing-card higher than the finger-board, and the other three strings each proportionally a little higher, as the first string is subjected to the greatest tension and yields the shortest vibration, whilst the other three are slacker, and are easier stopped on the finger-board. From the termination of the neck the back part of the finger-board should be hollowed out, and

worked gradually thinner towards the end. This, however, does not require any very particular care, as few notes are stopped on the finger-board lower than the end of the neck.

The tail-piece must also be made of ebony. It is advisable to have the holes and slots for securing the strings pretty large. The distance of these holes should be adjusted in such a manner that the strings in approaching the bridge should diverge from one another, but in a very small degree, otherwise in tuning the instrument they would be apt to bring the bridge forward. The tail-piece should be about two inches distant from the bridge, and be secured to the button with a thick string.

The bridge is one of the most important parts of the instrument, and in adapting it properly great discrimination is necessary. The best wood for the purpose is the speckled maple. It should neither be too soft, nor too hard. The grain of the wood should run breadthways, and the top of the bridge should be only half as thick as the foot. The height of the bridge should be proportioned to the instrument with the greatest nicety, and in this point it may easily be seen whether the instrument-maker understood his business theoretically or merely practically, for the position of the bridge must be altogether adapted to the particular instrument itself.

The bridge, when too high and too strong, gives a dull tone, difficult to bring out. If too low, it produces a shrill sharp tone, losing thereby all its power and fullness. If, after adjusting the bridge to its proper height, the finger-board appears to sink in too much, it may be risen up underneath, or if, on the contrary, it appears too high, it may be remedied by bringing the neck a little further back, but the bridge should never be pared away, as that would depreciate the tone of the instrument. A good instrument, which has not been spoiled by having any of the inside of the belly scraped out, requires a somewhat higher bridge, on account of its greater strength of vibration. I must however remark that such a bridge exposes still more clearly the faults of a defective instrument, the more especially as the higher the bridge the greater is the tension of the strings. A lower bridge will, it is true, in some degree cover the defects in a spoiled instrument, but at the same time it will detract from its tone and power.

The sound-post should not be too high, as it would be apt to raise the belly up, neither should it be so short as to fall down on taking off the bridge. The ends of the sound-post should rest against the belly, and the back quite even and firm; that is, it should be quite perpendicular. On this much of the excellence of the tone depends.

I have myself remedied many glaring defects of an instrument, by merely placing the sound-post in its proper position. In good instruments the sound-post stands half an inch below the left foot of the bridge. In defective instruments, however, it may be put rather nearer, to increase the strength and assist the tone.

The holes for the screws ought not to be of too conical a form. The screws must be filed until they fit. The best are made of box-wood or ebony. When they get worn smooth, and will not hold, they should by no means be rubbed with rosin; this is injurious—chalk is the best thing that can be used for tightening them. All the foregoing rules are applicable for the greatest part to tenors and violoncellos, as these are constructed after the same principles, and in the same form, as violins. Tenors are frequently made out of the *virole d'amour*, as they are called; but these instruments, from their construction, are peculiar for their soft and weak tone, and all tenors made out of the *virole di gamba* have a nasal tone like a violoncello. These instruments are, therefore, chiefly used in quartetts. By paying due attention to the foregoing remarks, the musician or amateur, if he wants any alteration or repair doing to his instrument, and has not an opportunity of sending it to an experienced instrument-maker, may enjoy the consolation that at all events he cannot spoil it by adhering to the rules I have laid down.

It is much to be regretted that all instrument-makers are not at the same time good players, and able to prove their instruments themselves, instead of being reduced to the necessity of appealing to musicians for their opinion of their workmanship. For how different are their tastes, and by what various prejudices are they biassed! One considers an instrument particularly excellent if it is built quite weak and feels light in the hand. This, however, is precisely the greatest fault an instrument can possess. Another maintains that the tone of an instrument is much improved by *breaking it to pieces and mending it again*. This is, however, a fallacy; for glue is merely a medium for uniting pieces of wood, and can never in any degree contribute to an increase of vibration. It may sometimes happen that a faulty instrument gets into the hands of a clever workman, who, by a mere



chance, succeeds in removing its defects; in that case indeed it certainly does turn out a better instrument than it was before. For a good instrument, if not too far spoiled, may be so much restored by an intelligent instrument-maker as to betray no very sensible loss of tone. But to maintain that the tone of an instrument may be improved by being broken to pieces and mended again is altogether a piece of egregious folly. Other ridiculous wisecracks potter and shift about the bridge and sound post till the instrument will scarcely produce any sound at all. Then they go to an instrument-maker who takes advantage of their ignorance, and persuades them that their instrument is too weak in the wood, and proceeds to put patches in where none is at all necessary: or he tells them the bass bar is too weak and too short. It is then altered, and money thrown away. This however lasts only till the expenses are forgotten. Then they begin afresh with their experiments until the instrument is at last thrown aside as utterly spoiled and worthless. The same fate would befall KREUTZER'S, RODE'S, SPHOR'S or MOHSE'S concert violins if they had the misfortune to fall into the hands of such gentry. But these are taken better care of. They who know the value of their instruments set as much store by them as they would by their very eye-sight, and never allow them to get into the hands of such men. Persons of this description spoil an instrument even worse than a careless repairer would do, and seriously injure both themselves and their musical friends. About half a year ago two Tyrolese instruments, which had come out of one of those workshops, were submitted to my inspection. They convinced me forcibly that these gentlemen were emulating the alchemist, who would fain have converted his lead into gold, and yet, alas! produced only ashes. And so it is with instruments. Other ridiculous and dangerous experiments which have been tried upon violins have come under my observation, and are worthy of exposure. Some sapient geniuses hit upon the expedient of daubing the belly over with a coat of glue mixed with powdered glass. Whatever might have been the object they had in view, they did not attain it; they only spoiled the instrument still more. Yet the injury thus inflicted is susceptible of a remedy. Another experiment of a different nature was tried upon violins by a late *piano forte* maker, at Halle. Under the impression that the instrument was too old, and that the wood had lost all its virtue for producing a good tone, he steeped the instrument in a composition of rosin boiled up with linseed oil, which irreparably ruined it. It is fortunate for violins that this *art* died with HERR WEICKERT. At least I suppose it died with him, as I have never yet heard of any one following his example. Other equally absurd experiments have been tried with varnish and the white of eggs, under the idea of closing the pores of the wood. Some have inserted cross beams on the back and the belly, and placed the sound post also on a strong cross beam. These and other fantastical discoveries it would be foreign to my purpose to descant upon. My object is to caution the public against the charlatanism of men destitute of all knowledge of what is serviceable or prejudicial to an instrument. It were far preferable to endure patiently a trifling defect in a good instrument, than to run the risk of its incurring still greater injury.

I shall now lay down some brief hints for the treatment and preservation of the instrument. A good old violin should be kept in a wooden case, lined with cloth or flannel; as the too great heat in summer, as well as the sudden transitions from cold to warmth in winter, is injurious. Too great a heat renders the wood brittle, which gives the instrument a harshness of tone, besides drying and parching the strings. In winter the too great warmth of a room produces the same effects. If an instrument is removed without a case from one house to another, it undergoes a species of perspiration which fastens the dust on it both inside and out, and forms a crust which can only be got off with Dutch rush. Much greater damage is done to the instrument in summer by the flies when it is left out of its case. They get in at the *f* holes, and in a few years the inside of the back and the belly becomes so much spotted with dirt as to feel like shagreen to the touch.

The instrument should be kept particularly clean, and the dust carefully wiped off the rosin with a linen rag. The insides should be cleaned out once every six months, with a handful of barley, made warm, and poured into the *f* holes, and well shaken. The dust or dirt inside adheres to the barley, and is brought out again through the *f* holes.

In order to preserve the strings a length of time, in good condition and sonorous, it will be advisable to keep in the spare bag, (which should be lined with a piece of bladder moistened with oil of almonds,) a small piece of silk taffeta, slightly damped with the same oil. The

strings should be rubbed with this piece of silk from the bridge to the neck, before putting the instrument away in the case, and when again wanted for use, the oil should be wiped off dry with a piece of fine linen, and particularly in that part where the bow is used. By adopting this plan the strings will, in the first place, receive nourishment, and never become parched, but retain their smoothness of tone. In the second place, they will not absorb the moisture which exudes from the fingers and soils the strings, which thereby become false and produce a harsh, unequal, and screaming tone, particularly when the rosin is laid on freely. By attention to the foregoing hints all this will be obviated.

This treatment of the violin was adopted by the concert director, ERNST, under whom, as before mentioned, I studied music. Upon my recommendation it has met with universal approval amongst the professors and amateurs with whom I have been acquainted. To the fourth string it is particularly beneficial, and for this reason; let the string be ever so well stretched before it is covered, it dries up and contracts, leaving the wire loose upon the catgut. This may be prevented by the above method; as the oil soaks through the wire and moistens the string, thereby allowing it to expand to its original state.

The best method of preserving the spare strings, (by which term I mean those that are not wanted for immediate use,) is to wrap them up in a piece of calf's or pig's bladder, moistened with oil of almonds, and closed up in a tin box.

The best strings which have come under my observation are those from Milan, which are sold under the name of Roman strings. They are now to be had at almost every music shop. I shall point out the signs by which the best strings may be distinguished, as there are some imitations of them manufactured at Neukirch, in Voigtland, in Bohemia and in the Tyrol, which are sold for Italian. The Milanese strings are as clear and transparent as glass. The third string should be equally as clear as the first. They must by no means feel smooth to the touch, for they are not ground or polished off by any process, as all other manufacturers' strings are. If a good string be held by one end in the finger, and opened out, it will recoil to its former position, like a watch spring. Every string, when stretched on the instrument, should look like a thin slip of glass on the finger-board. Those which are of a dull and opaque appearance are useless. The Milanese strings are also distinguished by each separate one being tied twice with red silk, [sometimes catgut,] which, however, the Neukirch string-makers have imitated. Their elasticity is, after all, the best criterion, as no other strings which I have tried have that strength and elasticity for which the Milanese are so much esteemed. On the contrary they are weak and feeble.

The rosin is likewise another of the points which merit the particular attention of the violinist. An intimate knowledge of this subject is of consequence. The brown rosin of commerce is by no means fit to be used for violins. It spreads thick over the bow and the strings, and produces a rough scratchy tone. This induced musicians, about forty years ago, to endeavor to discover some means of refining it. They imagined that boiling it in vinegar would take away its clamminess. Being, however, unacquainted with chemistry, their experiments proved fruitless. Boiling the rosin in vinegar certainly did make it harder; but the vinegar, by becoming incorporated with the rosin, gave it a dull opaque yellow color; the moisture or clamminess still remained, and stuck to the bow and strings even worse than before. Had they understood the method of clarifying it, they would have improved it, but of this they were ignorant. My preceptor got some rosin from Prague, which looked like fine transparent amber. It possessed in perfection all the good qualities which could be desired in violin rosin. In the first place, it took hold of the strings smoothly, without producing a scratchy tone. In the second place, it spread over the strings, not thick and clammy like the common rosin, but in a fine and almost impalpable powder. And in the third place it imparted a beautiful white color to the hair of the bow. Thirty years ago, having a knowledge of chemistry, I devoted my attention to imitating this rosin, and spent considerable time and money in that pursuit. I however accomplished my object, and have been amply repaid for my labor by the great quantities I have sent off to Russia, to the musical establishment of DITTMAR and GERSTENBERG, without taking into consideration what I furnished to the chapels with which I did business. [The rosin prepared in England is very well purified, although not so light colored as that prepared in Germany. If the rosin be clear and transparent, the darkness of the color is of no moment.—*Transl.*]

As some of my readers may probably feel inclined to try experi-

ments, I shall observe that the basis of the rosin in general use is too coarse, and that to produce it perfectly good and clear, only *Venetian turpentine* should be employed. [I have here omitted a paragraph of the original text, which I considered would be totally uninteresting to an English musician. It merely stated that the author had resumed the manufacture of violins, tenors, and basses, in which he had been some years interrupted by the great demand for his guitars. He mentions that his violins may be had either quite new, or *proved* by a species of *machine*, calculated to bring out the tone of the instrument, of which a notice would appear in the *Musikalische Zeitung*, (Musical Journal.) It is to be regretted that the author has not favored us with some description of this machine in this treatise.—*Transl.*]

That it is not *age*, but the constant use of an instrument which produces a smooth, clear tone, is an incontrovertible fact. [Opinions vary on this subject.—*Transl.*]

I have by me some common-made violins which had been used by a village musician for twenty years in playing dances, and being in a damaged state I bought them at a very trifling price. Finding, upon examination, that they were strong throughout in the wood, and had good red deal bellies, I tried what could be made of them, by giving them the true proportions, and succeeded in obtaining a violin, which, although every connoisseur immediately knew to be a trade fiddle, yet the tone turned out by no means inferior to an Italian one. I sold it to the concert director at Fulda for forty dollars. From this circumstance the idea occurred to me that a vibration kept up for a length of time tended to extract the resinous particles from the wood and make it more porous and better adapted for producing a good tone, and such is the fact. This induced me further to try what improvement in the tone could be effected by a constant playing of two tones in fifths: after an hour's exercise in this manner, these two tones be-

came much less rough and glassier than any other in the instrument. Having now discovered that two tones played together with a strong bow produced a greater volume of vibration, I then tried it by fourths throughout all the tones. They all experienced alike the desired improvement, and A sharp and C sharp were equally as good as D or G. The reason of this singular effect my duty to my family prevents me from divulging. I shall however notice the alterations it produces in the tone of the instrument. When the instrument is first put into use the tone is clear and easily brought out. By practising it, however, eight days in the manner above, the tone becomes harsh and offensive to the ear and difficult of production: the instrument then appears as if it would never be fit to be heard again. (In this second stage the greatest number of instruments are spoilt, from the want of patience in the professor or dilettanti, by scraping out the wood, alteration of the bass bar and other contrivances. Those that are weak in wood become bad in this process, and never afterwards improve. They never reach the third period.) But by persevering in exercising on two tones together it gradually reaches the third period, as the instrument, like wax, receives every impression, and eventually recovers its fulness and power. It then becomes easy in the tone, and acquires the beauty of an instrument which has been long in use. This, however, requires three months' continual practice. A violin proved in this manner cannot be afforded under thirty dollars, nor a bass under fifty.

I have now merely to add that my residence is at Halle, where, together with my two sons, I undertake the above-mentioned trial and probation of violins, and I shall be happy to attend to any communications from my patrons and friends, addressed to Jacob Augustus Otto, at Halle, musical instrument maker to the university. In conclusion, I beg to express a hope that this small Treatise may not be deemed devoid of service to the musical world.



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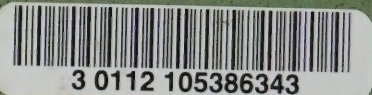












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